

# SCHOOL ARTS

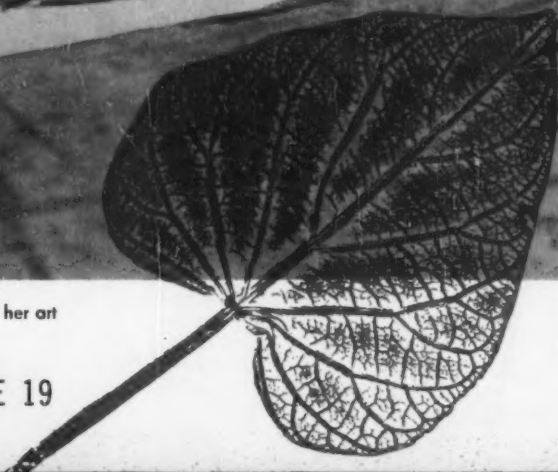


A kindergarten child, absorbed in her art

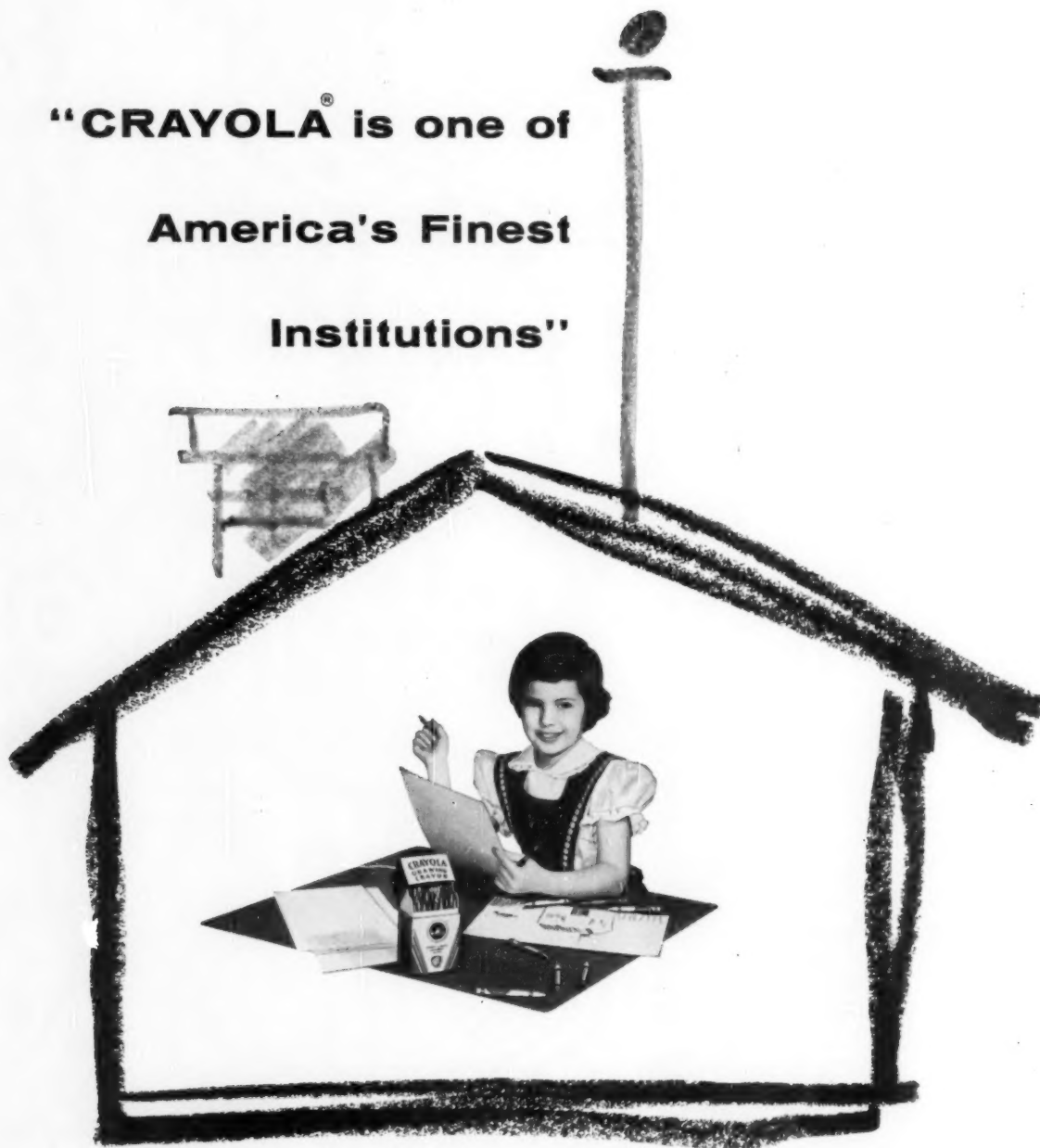
LEAFPRINTING, PAGE 19

SEPTEMBER 1954

SIXTY CENTS



**"CRAYOLA<sup>®</sup> is one of  
America's Finest  
Institutions"**



So writes an appreciative parent. "Even as a youngster in the first grade, I knew CRAYOLA Crayons were the finest made," she continues, expressing what every teacher, every pupil instantly knows: When you use CRAYOLA, *you know you're using the best!* Better effort inevitably results. 48 enchanting colors to work with.

**BINNEY & SMITH INC.**

380 Madison Avenue, New York 17, N. Y.

Triple-tested, certified Gold Medal Art Products are internationally recognized for their outstanding quality. You get better work from your students when they use CRAYOLA Crayon, CLAYOLA Modeling Clay, ARTISTA Tempera, sensational new improved ARTISTA Water Colors, ARTISTA Powder Paint, SHAW Finger-Paint, GENIE Handipaint, AN-DU-SEPTIC Crayon and other Gold Medal brands.

We couldn't resist using the appealing cover photograph from an article submitted for a future issue by students of the art education department of New York University.

#### Editor

D. KENNETH WINEBRENNER, Professor of Art  
State University College for Teachers at Buffalo

HOPE J. HAMILTON, Editorial Secretary

Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York

Send all business mail to Printers Building, Worcester 8, Massachusetts

#### Advisory Editors

MANUEL BARKAN, Head, Art Education  
The Ohio State University, Columbus, Ohio

ALICE BAUMGARNER, Director of Art Education  
State of New Hampshire, Concord, New Hampshire

FELICIA BEVERLEY, Supervisor of Art Education  
New Castle County, Wilmington, Delaware

VICTOR D'AMICO, Director, Department of Education  
Museum of Modern Art, New York City

ITALO L. DE FRANCESCO, Director of Art Education  
State Teachers College, Kutztown, Pennsylvania

HOWARD DIERLAM, Supervisor of Art  
City of Toronto, Ontario, Canada

C. D. GAITSKELL, Director of Art  
Province of Ontario, Toronto, Canada

ROBERT D. GOLDMAN, Head, Fine and Industrial Arts  
Abraham Lincoln High School, Philadelphia, Pennsylvania

ROBERT IGLEHART, Head, Department of Art Education  
New York University, New York

MERVIN JULES, Resident Artist and Associate Professor  
Smith College, Northampton, Massachusetts

TOBY K. KURZBAND, Chairman, Department of Art  
Christopher Columbus High School, New York City

ALEXANDER MASLEY, Head, Department of Art Education  
The University of New Mexico, Albuquerque, New Mexico

EDWARD MATTIL, Professor of Art Education  
Pennsylvania State College, State College, Pennsylvania

MARY ADELINE McKIBBIN, Director of Art  
City of Pittsburgh, Pennsylvania

EUGENIA C. NOWLIN, Technical Adviser for Crafts, Special Services  
Adjutant General's Office, Dept. of the Army, Washington, D.C.

JOHN W. OLSEN, Professor of Art  
Long Beach State College, Long Beach, California

ARNE W. RANDALL, Chairman, Art Department  
Texas Technological College, Lubbock, Texas

RUTH REEVES, Artist, Designer, Teacher  
434 Lafayette Street, New York City

LEAFY TERWILLIGER, Supervisor of Art  
Elementary Schools, Porterville, California

EDWIN ZIEGFELD, Head, Fine and Industrial Arts  
Teachers College, Columbia University, New York City

#### Business Department

PAUL GOWARD, Business Manager

WILLIAM B. JENNISON, Advertising Manager

INEZ F. DAVIS, Subscription Manager

#### Advertising Representatives

Midwestern: Dwight Early and Sons, 100 N. LaSalle Street,  
Chicago 2, Illinois. Phone CEntal 6-2184

Pacific Coast: Justin Hannon, 4068 Crenshaw Boulevard,  
Los Angeles 8, California. Phone AXminster 2-9501

ARTICLES INDEXED IN READERS GUIDE TO PERIODICAL  
LITERATURE AND EDUCATION INDEX. MICROFILM COPIES  
AVAILABLE FROM UNIVERSITY MICROFILMS, ANN ARBOR,  
MICHIGAN. MEMBER, EDUCATIONAL PRESS ASSOCIATION  
OF AMERICA. MEMBER, AUDIT BUREAU OF CIRCULATIONS.

# SCHOOL ARTS

## the art education magazine

VOLUME 54, NUMBER 1

SEPTEMBER 1954

### Inspiration for a New Beginning

#### SPECIAL ARTICLES

- 5 Some Notes on Stained Glass, by Paul N. Perrot
- 10 Stained Glass Making Revived, by Betty Conrad Allen
- 13 The New Emphasis on Texture, by Elizabeth Sasser
- 19 Making Prints from Leaves, by David S. Marx
- 23 Cherokee White Oak Basketry, by Rodney L. Leftwich
- 27 Art Workshops in New Zealand, by Marjorie G. Ruddle
- 31 Painting the Halloween Story, by Karel Ditmar
- 32 Store Windows Halloween Art, Muriel Ray

#### REGULAR FEATURES

- 2 News Digest
- 34 Here's How
- 36 Items of Interest
- 45 Letters to the Editor
- 47 Beginning Teacher, by John Lembach
- 49 Questions You Ask, by Alice A. D. Baumgarner
- 50 Advertisers' Index
- 51 New Teaching Aids
- 52 Editorial, Security for the Teacher

Copyright 1954 by The Davis Press, Inc. All rights reserved. The title School Arts is registered in U. S. Patent Office. Published monthly ten times a year, September through June. Publishing, business, advertising and subscription offices: Printers Building, Worcester 8, Massachusetts. Editorial office: 400 Woodland Drive, Buffalo 23, New York. Entered as second-class matter August 1, 1917, at the Post Office at Worcester, Massachusetts, under the Act of March 3, 1879. Subscription rates: United States, \$5.00 a year. Foreign, \$6.00. In Canada, \$5.00 through Wm. Dawson Subscription Service Limited, 587 Mount Pleasant Road, Toronto 15, Ontario, Canada. Copies of back issues one year old or more, when available, 75 cents each. School Arts will not knowingly insert advertisements from other than reliable firms, nor will it willingly publish either articles or advertisements which advocate procedures contrary to generally accepted principles of art education. Manuscripts and illustrations dealing with creative art activities are welcome at all times and should be addressed to the Editorial Office. Whenever possible, sharp glossy photographs of original art work should be sent instead of the actual objects, except where the work is small and two-dimensional. Manuscripts should be typed, double spaced, and range from 350 to 1000 words. Although every precaution is taken to safeguard material submitted, the publishers cannot be responsible for loss or injury. Remuneration is based on the educational value of the material. A folder with suggestions for writers may be obtained from the Editorial Office in Buffalo.





## STARTING THE YEAR AND PLANNING AHEAD

The boys and girls are all ready to start on a project. They think no farther than the joy of handling and shaping the soft, pliable clay. You, the teacher, must plan on the next step . . . the glazing!

## Are Your Glazes Non-toxic?

If you have ordered Pemco's School Glazes, PA-3700 Series, to fire at cone 010, you're all set. These Glazes ARE non-toxic, and they will fit—without crazing—Pemco's Oh-Ten clay body.

## Pemco's Non-toxic Glazes Can Be Used on Your Clay

It's not too late to take the precaution of using leadless glazes in your classroom work. Pemco's Oh-Ten Glazes, PA-3700 Series can be applied to any clay you are now using. They probably will craze, because they were designed as a perfect fit for Oh-Ten clay bodies. However, the Pemco Oh-Ten glazes will give you beautiful, brilliant colors—very probably better than any you ever have used.

## Making Crazed Ware Waterproof

Because crazing permits water to seep through to the ware—the inside surfaces of bowls and vases must be waterproofed.

Here's how to waterproof. Cover the inside of the bowl with PA-3005, Pemco's Glitter Glaze—a non-toxic clear glaze. Fire to maturity of the clay. Glitter Glaze will fit your clay whether it be Cone 06 or up to Cone 02.

## Add Brilliant Color

On the outside of the piece, which now has been bisque fired, apply non-toxic Oh-Ten glaze. The effect will be beautiful in a crackle effect. To heighten the pattern of the crackle, rub the fired ware with ink or stains.

Write for descriptive literature  
on Pemco Ceramic Art Materials—  
or ask your  
authorized distributor about them.

POTTERY ARTS DIVISION

**PEMCO CORPORATION**

Baltimore 24, Maryland

One of the world's largest suppliers  
to the ceramic industry

## NEWS DIGEST

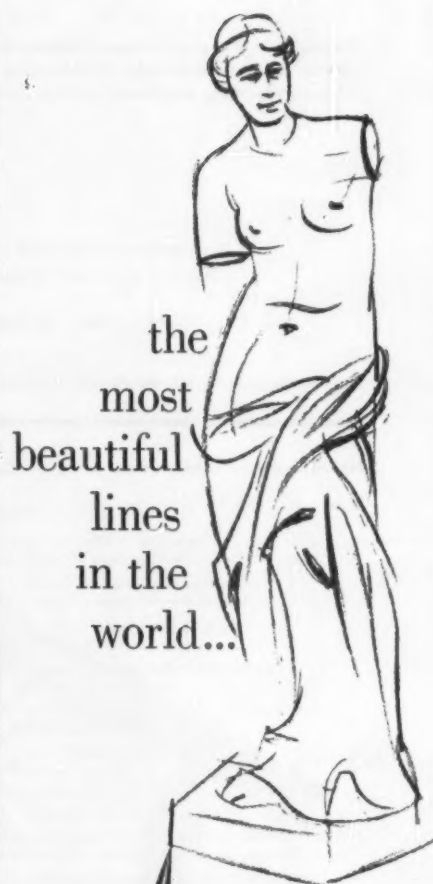
**International Society Meets** The first general assembly of the International Society for Education through Art was held at Unesco House, Paris, from July 5 to July 10. Artists and educators from various countries were among the speakers. Discussions, demonstrations, visual aids, and excursions were included in the program. Dr. Edwin Ziegfeld of the United States served as founding chairman of the new society, with Dr. Charles D. Gaitskell of Canada as vice-chairman. Art educators interested in affiliation with the society may write to the secretary-treasurer, Henriette Noyer, Centre Internationale de Pédagogie, Sévres, Seine et Oise, France.

**Illinois Institute of Technology's** campus in Chicago will have a building of advanced design, erected to serve as the home of Illinois Tech's departments of architecture and industrial design along with the soon-to-be established department of urban and regional planning.

**The Syracuse Museum of Fine Arts,** Syracuse 3, N. Y., is jointly sponsoring (with the Onondaga Pottery Co., Syracuse and the Ferro Corp., Cleveland) the eighteenth Ceramic National, October 24 to November 28. The exhibition is open to potters, sculptors, and enamelists.

**Teachers College to Aid Afghanistan** Four of Columbia's Teachers College faculty members will serve as advisers to the Afghanistan Government on its teacher-education development program. Dr. Mildred L. Fairchild of the Department of Fine and Industrial Arts is one of the four selected. This is the first time that Afghanistan has entered into a cooperative and comprehensive plan with the United States for aid in its educational development, with the long range aim of steady growth of educational leadership in their country.

Dr. Mildred L. Fairchild



...are drawn  
with a  
**VENUS**  
drawing pencil

The experts know what Venus will give them: the sharper, clearer, perfectly consistent line they want. Venus' patented Colloidal Process produces finer particles in the lead to insure a more even deposit . . . strict laboratory tests and rigid grading standards produce greater accuracy, greater strength, strict uniformity of tone. Make sure you get Venus—the standard in fine drawing pencils for generations. Send for helpful, illustrated instruction brochure "Sketching with Venus," only 25c and get a FREE Venus Drawing Pencil.

VENUS . . . trademark of fine  
craftsmanship in pencils

**AMERICAN PENCIL COMPANY** SA-954  
Hoboken, New Jersey

Enclosed is \$..... for ..... copies of  
"Sketching with Venus" at 25c each and .....  
copies of New Portfolio of 1952 Award-Winning  
Pencil Drawings at 10c each. Please include my  
free Venus Drawing Pencil.

Name.....  
School.....  
Street.....  
City..... State.....



# Mutschler

... famous for quality since 1893!



Art Room



Textiles Room



Crafts Room

## School Arts and Crafts Equipment

From hard maple timber felled on company tracts to finished equipment, Mutschler craftsmen carefully control each step of manufacturing. And trained Mutschler sales representatives are at your service to advise, plan and install the most up-to-date of school specialty departments. Product excellence, plus this planning and advisory service that costs you not one penny extra, is the reason leading schools, their teachers and architects insist upon Mutschler when building or remodeling. Further information may be secured from your nearest sales office (listed below) without cost or obligation.

**MUTSCHLER BROTHERS CO.**  
SCHOOL DIVISION, DEPT. 94  
NAPPANEE, INDIANA



### SALES OFFICES

#### NORTHEAST

RAY S. SHYDER COMPANY—New York 17, N. Y.; Maine, Vermont, New Hampshire, Conn., Mass., Rhode Island, New Jersey (north)  
W. S. BALLOU—Massapequa, L.I., New York; New York City, Long Island  
SCHOOL EQUIPMENT, INC.—Syracuse 3, N. Y.; New York State  
AMERICAN SEATING CO.—Philadelphia 30, Pa.; Pennsylvania, New Jersey (south), Delaware

#### SOUTHEAST and SOUTH

SOUTHERN DESK COMPANY—Hickory, N. Carolina; Maryland, West Virginia, Virginia, North Carolina, Tennessee, Mississippi  
AMERICAN SEATING CO.—Atlanta 3, Georgia; South Carolina, Georgia, Alabama, Florida  
ALL STATE SUPPLY CO.—Little Rock, Arkansas; Arkansas

#### NORTH CENTRAL

HALDEMAN-LANGFORD CO.—St. Paul 4, Minnesota; Minnesota  
V. A. STUMP—Middletown, Wisconsin; Wisconsin  
P. D. WILKINS—Dearborn, Michigan; Michigan  
RALPH CONSIDINE & ASSOCIATES—Cedar Falls, Iowa; Iowa  
L. P. BEIGER COMPANY—Bellevue, Illinois; Illinois (northern)  
BURNS SALES COMPANY—Indianapolis 8, Indiana; Indiana  
KYSER SALES COMPANY—Warren, Ohio; Ohio

#### CENTRAL

HOOVER BROTHERS—Kansas City 6, Missouri; Nebraska, Kansas, Missouri (western)  
CENTRAL SCHOOL SUPPLY CO.—Louisville, Kentucky; Kentucky

#### SOUTHWEST

W. C. WILSON COMPANY—Dallas 2, Texas; Louisiana, Oklahoma, Texas, New Mexico  
PSW SUPPLY COMPANY—Phoenix, Arizona; Arizona

#### WEST

AMERICAN SCHOOL SUPPLY CO.—Denver 2, Colo.; Colorado, Wyoming (eastern)  
HILL EQUIPMENT COMPANY—Salt Lake City 2, Utah; Nevada, Idaho, Wyoming (western)  
AMERICAN SEATING CO.—Los Angeles 3, California; California (southern)  
AMERICAN SEATING CO.—San Francisco 24, California; California (northern)

#### SOUTHWEST and OTHERS

MUTSCHLER BROTHERS CO.—Happes, Indiana; Oregon, Washington, Montana, North Dakota, South Dakota, Missouri (eastern), Illinois (southern)  
TOM DEWEY & COMPANY—Honolulu, Hawaii; Hawaiian Islands

# Sheldon

*educationally*  
FURNITURE FOR <sup>A</sup> CORRECT PLANNING . . .



The unmatched variety of Sheldon arts-crafts units will fill your greatest need — an orderly, beautiful background for creative teaching. Only *you* know the bewildering variety of things you have to keep close at hand but out of sight. The Sheldon-planned and-furnished room keeps tools, equipment, raw materials, projects where you want them, when you need them. Perfect work surfaces for all your activities — generous, busy storage space, all specialized by Sheldon for you.

**E. H. SHELDON EQUIPMENT COMPANY**  
MUSKEGON, MICHIGAN



**FOR HIGH-SCHOOL SHOPS, LABORATORIES, HOMEMAKING ROOMS AND STUDIOS**

*The assistant to the director of Corning Museum of Glass describes the great art of the stained glass window and asks whether artist-craftsmen of today can bring a renaissance suited for our age of glass.*

*Notre Dame de la Belle-Verriere, Our Lady of the Beautiful Window. Chartres Cathedral. French, mid-twelfth century.*

## SOME NOTES ON STAINED GLASS

PAUL N. PERROT

Paul N. Perrot is assistant to the director, the Corning Museum of Glass, Corning Glass Center, Corning, New York. Thomas S. Buechner is director. The excellent photographic illustrations are by courtesy of Corning Museum of Glass.



"I seemed to find myself, as it were, in some strange part of the universe which was neither wholly of the baseness of the earth nor wholly of the serenity of heaven, but by the grace of God, I seemed lifted in a mystic manner from this lower toward that upper sphere."

In these words, Abbot Suger, one of the great religious figures of the twelfth century and a leading statesman, described his impression in entering the Royal Abbey of St. Denis. The altars glistening with gold and precious stones, the fervor and enthusiasm of large cohorts of monks,





*Abbot Suger. Detail drawn from a stained glass window in the Abbey of St. Denis. From French, mid-twelfth century.*

must have created an unforgettable impression. But above all visual effects, the most moving was the suffused light shining through the stained glass windows, a light which took the form of the holy figures which they depicted, and gave substance to the words of Christ to his disciples: "Ye are the light of the world. . . . Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven." (Matthew V, 14 and 16). Yet it was only after centuries of slow development that the art of making stained glass windows came of age.

The first use of glass in windows occurred during the Roman period, about the first century A.D., shortly after the discovery of glass blowing. The small, uneven sheets made at this time were far less refined than the product we know today; indeed, they were more translucent than transparent and served rather to admit light and shelter from the elements than to permit vision. These panes were inserted in wooden frames permanently affixed to the openings in the wall. Those less privileged, who could not afford such luxury, continued to use prepared skins stretched on wooden frames. As the methods of making glass panes were perfected, the glass was colored by adding small amounts of metallic oxides to the sand and other raw materials which were part of the composition.

The writings of the Fathers of the Church and of early medieval historians tell of the use of glass windows in the churches which were being built throughout western Europe, and as early as the ninth century, we read of windows which are made by methods still essentially in use today. Basically the process was quite simple. Small pieces of glass of different colors were cut so as to form, when assembled, a pattern either decorative, composed of floral motifs, or

Suggested reading: *Stained Glass of the Middle Ages in England and France*, by Hugh Arnold, London, 1925; *French Cathedral Windows*, by Marcel Aubert, Oxford University Press, Toronto, 1947; *A Guide to the Collections of Stained Glass*, by Bernard Rackham, Victoria and Albert Museum, London, 1936.

*The Prophet Ezechiel. Cathedral of Bourges. Thirteenth century, French. This was a great period in a great art.*





*The Sainte Chapelle, Paris. French, between 1242 and 1248. During this period stained glass windows played a vital part in the architectural plan, the artist respected the structural function of surfaces, and building arts were closely united.*



*Daniel Killing the Dragon. Church of St. Stephen, Mulhouse. French, fourteenth century. This period was the twilight of the creative stained glass artist, for he was to become a technician borrowing his designs from painters and engravers.*



epresentational, with religious or lay figures. Details such as the folds of a drapery and the features were drawn on the surface with a brush impregnated with a solution of metallic oxides. After these had been completed, the pieces of glass were fired in a kiln and the design became permanently bonded to the glass. After cooling, the pieces were joined together by grooved strips of lead which followed the contour of the glass, supplied the main outline of the design and isolated the colors, thus giving them added brilliance when seen from a distance. With these simple methods, the artists of the twelfth and thirteenth centuries, whether in France, England or Germany, were not only able to create the most complicated designs, but to play a vital role in carrying out visually the teachings of the church and translating them in terms that all could understand.

The development of stained glass closely followed the development of the architecture to which it was so intimately related. In Romanesque architecture, which flourished during the eleventh and twelfth centuries, the emphasis was on heavy walls needed to support the thrust of the heavy barrel vaults, and consequently, windows had to be kept in moderate size so as not to weaken the structural soundness of the edifice; in Gothic architecture, starting in the middle of the twelfth and culminating in the thirteenth and fourteenth centuries, building principles were quite different. A method was found by which the weight of a vault could be concentrated at definite points by the means of ribs, and the spaces between could be left, if needed, without any support. Thus, stained glass windows played a vital part in filling these spaces, and the arts of the architect and the glazier were more closely united than ever before. The glass windows of this period are truly monumental in style. The artist respects the structural function of surfaces and the figures instead of breaking the unity of the building and being weakening elements, add to the sense of solidity and purpose.

In the fourteenth and fifteenth centuries, the styles gradually developed toward an increasing interest in naturalism. This trend finally led in the late fifteenth and sixteenth centuries to the abandonment of the old techniques. The small pieces of multicolored glass, which were joined to make up the design, were replaced with large panes of clear or colored glass, which were treated with stains and acids to create more naturalistic scenes. The integrity of the surface was discarded and windows became translucent canvases full of minute details. It was the twilight of the creative stained glass artist, and the beginning of the stained glass technician, for the designs were now either furnished by painters and engravers or copied from their works. There were, of course, exceptions, but the great creative age had passed. For centuries, little significant work was done, and today we are awaiting the signs of a revival of creativity in an art which calls more for a great idea than for perfected techniques. From the experiments which are being carried out by contemporary artists, we may perhaps expect that our "glass age" will produce this long-awaited renaissance.



*The Annunciation. Cologne. German, about 1500. In order to create more naturalistic scenes, older techniques were abandoned about this time, windows were treated as canvas.*

The making of stained glass windows in the art classes of Stephens College is discussed in the article on next page.

*Stephens College art classes have revived the art of making stained glass windows. Simple methods in use by their students are described and demonstrated in this pictorial article for readers of School Arts.*

BETTY CONRAD ALLEN

# Stained glassmaking revived

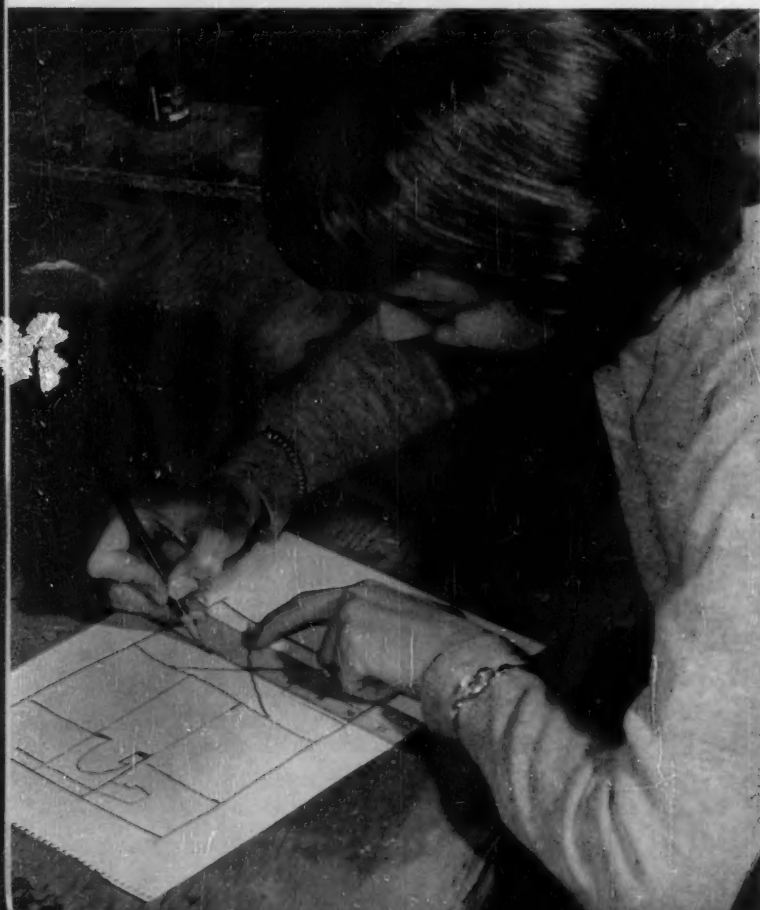
It's not every girl who can go to college and learn in a semester's time how to make stained glass windows! But the fundamentals of this ancient art are taught in the Drawing and Color Theory class at Stephens College under the direction of Russell Green, head of the Art Department. And students actually construct a stained glass window, a memento of a "forgotten" art. Some of the windows are hung as wall plaques, others are actually used as a stained window pane in the homes of the parents, and many are simply kept as decorative pieces for various occasions.

*First, Margie draws her design with a heavy lead pencil in the exact size she has planned for her stained glass window.*

The simplest conception of the technique may be described as the translucent mosaic held together by lead. Lead is not merely a connecting medium though, for it outlines the main constituents of the design, giving definition and rhythm to the masses of color. Although this art was exceedingly popular for several centuries, it virtually died out in the seventeenth and eighteenth centuries, and awaits the hand and heart of the artist of today.

Miss Margie Settle of Indianapolis, Indiana, shows the procedure for making a stained glass window. While it

*Now she fills in the colors of her design, carefully considering how she will blend them to make an attractive pane.*





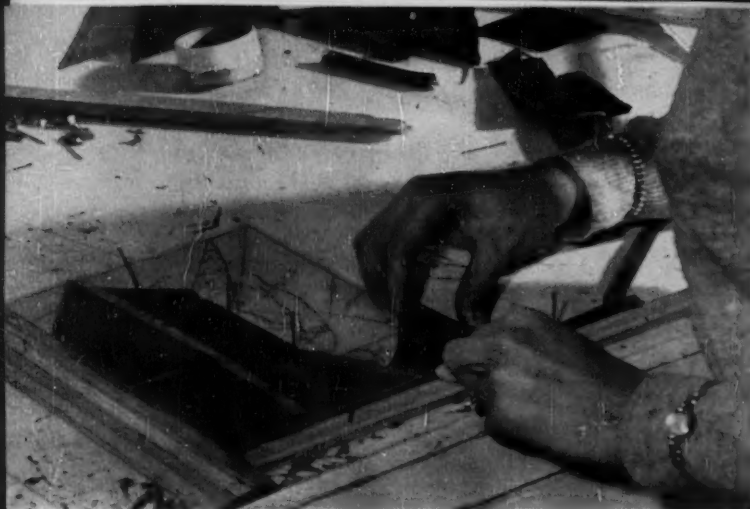
*After cutting the design apart, she is ready to use each of the sections as a pattern to cut glass with a glass cutter.*

generally takes a semester to make one (the class tackles other projects and is limited with two-hour periods), a window can be made in much less time. First, Margie draws her design with a heavy lead pencil, making it the exact size she wants her window to be. Now she fills in the colors of the design, carefully considering how she will blend them to make the most attractive pane. After cutting the design apart, she is ready to take pieces of glass, use the sections, and cut them out with a glass cutter. The glass cut, Margie now paints them the true shades she wants the window. When she finishes, she will fire them in the kiln for four hours to set the colors. Using an onionskin copy of her original design again, Margie fits the pieces together with H-shaped lead strips. Since the colors are now baked onto the glass, she is able to work freely. Next she will solder the lead together to hold the pane intact. The stained glass window pane—a product of Margie's imagination and design, featuring bold and blended shades—is complete! Following the steps of the early artists who constructed magnificent stained windows for cathedrals, Margie holds in her hands a modern-day memento of the "forgotten" art and an ever-pleasant reminder of a delightful Stephens College course!

*The glass cut, Margie paints the colors with prepared glazes. She will fire them in a kiln for four hours to set colors.*







*Left, using an onionskin copy of her original design, she fits the pieces together with H-shaped lead strips. Since colors are fired to the glass she is able to work freely. Next she will solder the lead together to hold the glass pane intact. Below, the stained glass window pane, product of Margie's imagination and design, is complete! Featuring bold and blended shapes, she has followed the steps of the early artists who made magnificent windows for cathedrals.*

Betty Allen is assistant, News Bureau, Stephens College, Columbia, Missouri. All photographs are by Sharon Elser.



*Author's sources for materials mentioned in article: Glaze for painting natural values on glass, B. F. Drakenfeld Co., 45 Park Place, Bleanka antique colored glass, S. A. Benheim Co., 16 Horatio Street; H-shaped lead strips, National Lead Co., 111 Broadway. (All in New York City).*



PHOTOGRAPH BY AUTHOR

*Textural contrasts are to be found in the weathered tree, with the waving grasses and tiny flowers growing at its roots.*

# THE NEW EMPHASIS ON TEXTURE

ELIZABETH SASSER

*Texture, both tactile and visual, has an important place in the various arts of today. As a resource for the art and crafts of all ages it replaces the stilted applied ornament typical of earlier years.*

Texture is about us everywhere. Observe the light and shadow pattern of the slatted window blind, the veined wood of a drawing board. Rub a finger over a sable brush tip, press a small sponge or touch a bit of sandpaper. The

commonest incident of daily life reveals a richness of contrast to eye and hand.

Texture has been defined by Rasmusen in his study, *Art Structure*, as the "actual or seeming tactile or touch value



PHOTOGRAPH BY AUTHOR

*The striped cat lying upon the cement dramatizes the sensation of silken warmth in contrast with hard, cold concrete.*

of a surface area." Actual textures are those whose physical properties create a pleasing or displeasing, soothing or shocking response by means of touch. This is the direct appeal which leads the hand to stroke the cat's fur, to caress the curved side of a porcelain cup, or to reject the scratch of thorned stems. Texture may also be simulated. A painting or drawing may have little actual tactile quality, but it may be made to assume a texture to the spectator through contrasts of line and pattern and through visual relationships established with the familiar touch sensation of forms already known. Because of the universal presence of texture in nature, in the man-made objects of every-day living, because texture has been used by artists and sculptors of all times to enhance pleasure in color and plastic form, texture provides a basic means of stimulating interest in and an understanding of all art expressions. An exploration of

texture has the added advantage of being easily comprehensible and fun for adult and child.

Discovering texture may begin for the child in the schoolyard with collected pebbles and bird feathers, cloud pictures floating overhead, or smooth blue eggs in a twig-woven nest. For the older student the camera provides new realms for imaginative viewing. Textures of nature give unexpected contrasts. Man-made patterns offer drama where it is least expected—in a pile of brick or a heap of discarded plumbing equipment. When an awareness of texture and pattern has been established, the collage or construction is the natural medium for activating the sense of textural contrast through tactical experiment with many materials. The collage with its "paper pasting" is a relative newcomer to the art world. It was brought into existence in 1912 by the Cubist experiment. Compositions were formulated by a



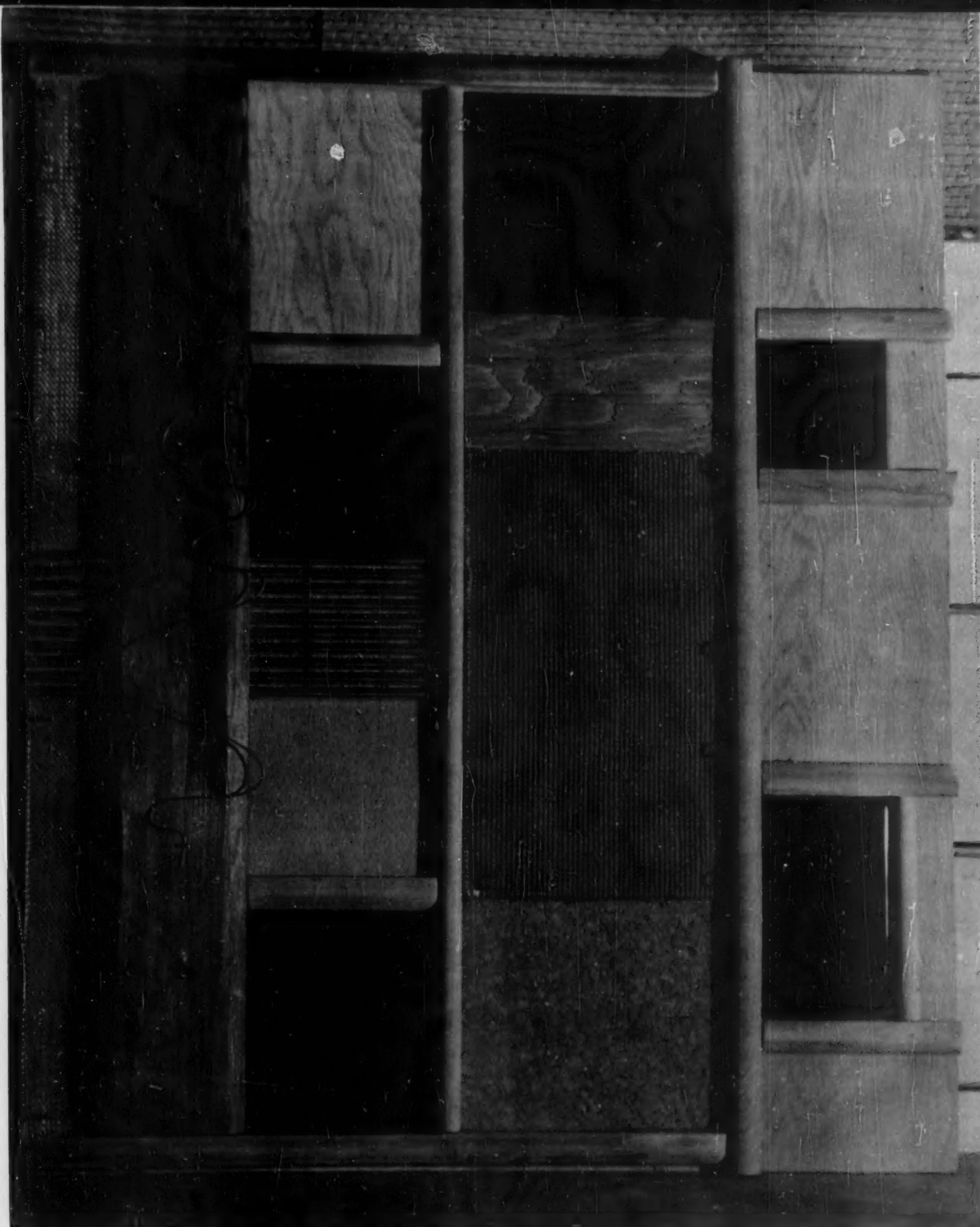
variety of actual and stimulated surfaces combined in one canvas. Alfred Barr writes in his monograph on Picasso, "The result was not merely a surface enrichment but an emphasis upon the sensuous tactile reality of the surface itself." Progressing from the collage as an art medium, Picasso next investigated the possibilities of the three-dimensional construction. The resulting constructions were not sculpture in the traditional sense, but forms of folded

and glued paper, bits of wood and string, expressing a strong feeling for the material surfaces.

The Cubist experimentation with construction and collage provides stimuli to creative thinking in all of the art forms, whether painting, sculpture, architecture, the crafts, or commercial design. The "feelie" is an exciting texture game in which young children may attach varied textures to a flat surface. Rubbing eager fingers over rough and smooth

*An experiment in collage, work of a student in art education, illustrating an application of texture in a design project.*





*This "feelie" or tactile chart was made by Richard Tracy of the department of architecture and allied arts at Texas Tech.*

areas is a dramatic adventure, as is the fun of looking at the contrasts between fuzzy yarn, smooth plastic, knobby-headed nails, or burlap scraps. With advanced students the tactile chart is a step toward the practical application of texture to industrial design, architecture, the art and crafts.

Freedom of experimentation in the use of texture at the elementary school level can lead to a new animation of puppets through the use of unexpected materials, to posters with a more vivid impact, to three-dimensional discoveries in textural treatment of clay, wood, or cardboard. The high

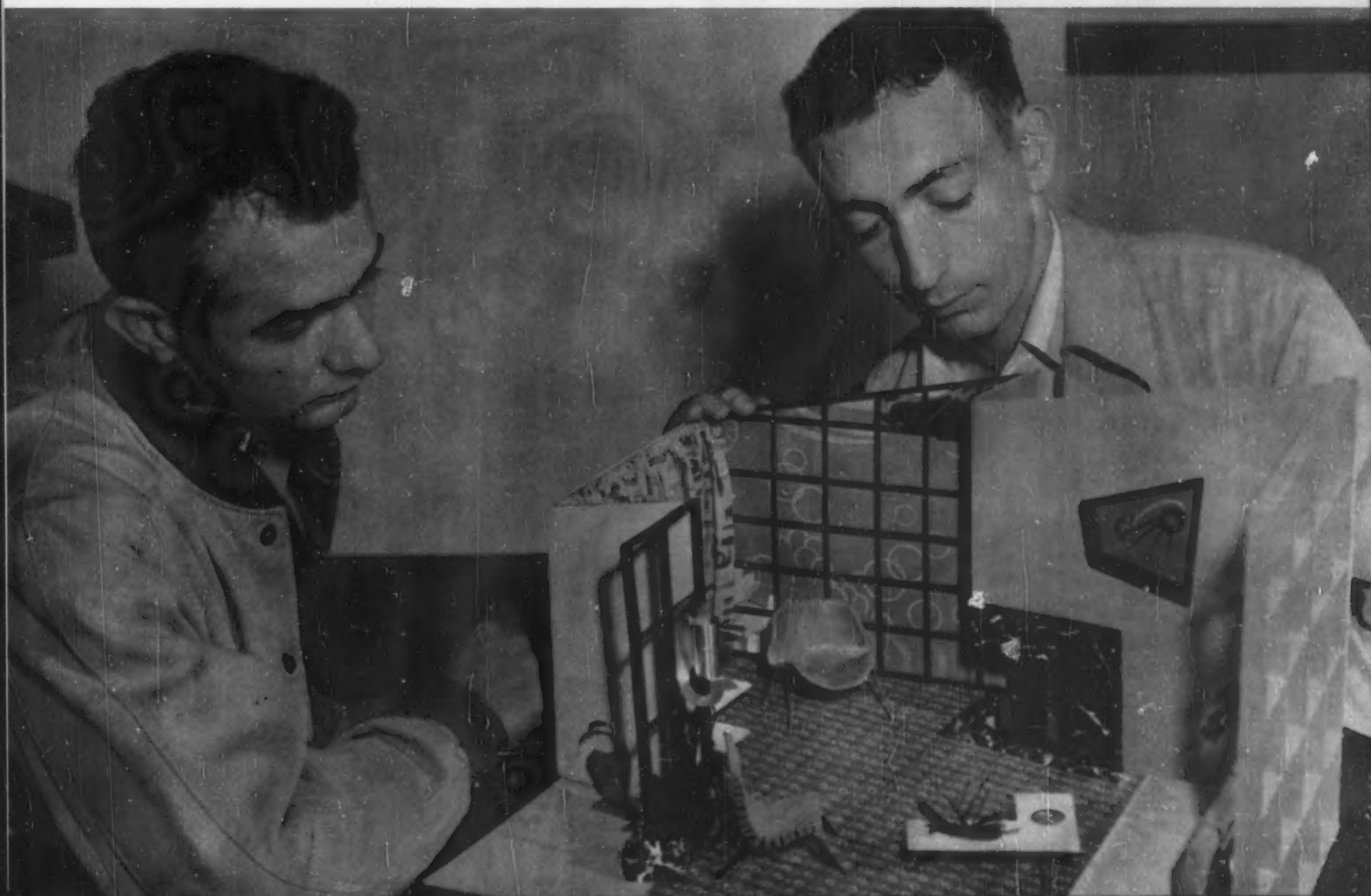
school and college student finds through texture a way to more creative thinking and doing in every art form, whether fashion illustration, interior design, painting, sculpture, or photograph. Through the study and application of textures in the crafts, stereotyped clichés in materials and "applied design" have been discarded. Moholy-Nagy rightly observed that "texture is at least for our times the legitimate successor of ornament."

**Suggested reading:** *Language of Vision*, Gyory Kepes, Paul Theobald, Chicago, 1949; *Vision in Motion*, Moholy-Nagy, Paul Theobald, Chicago, 1947; *Picasso, Fifty Years of His Art*, Alfred Barr, Museum of Modern Art, New York, 1946; *Art Structure*, Henry N. Rasmusen, McGraw-Hill, New York, 1950; *Texture*, a Museum of Modern Art portfolio.

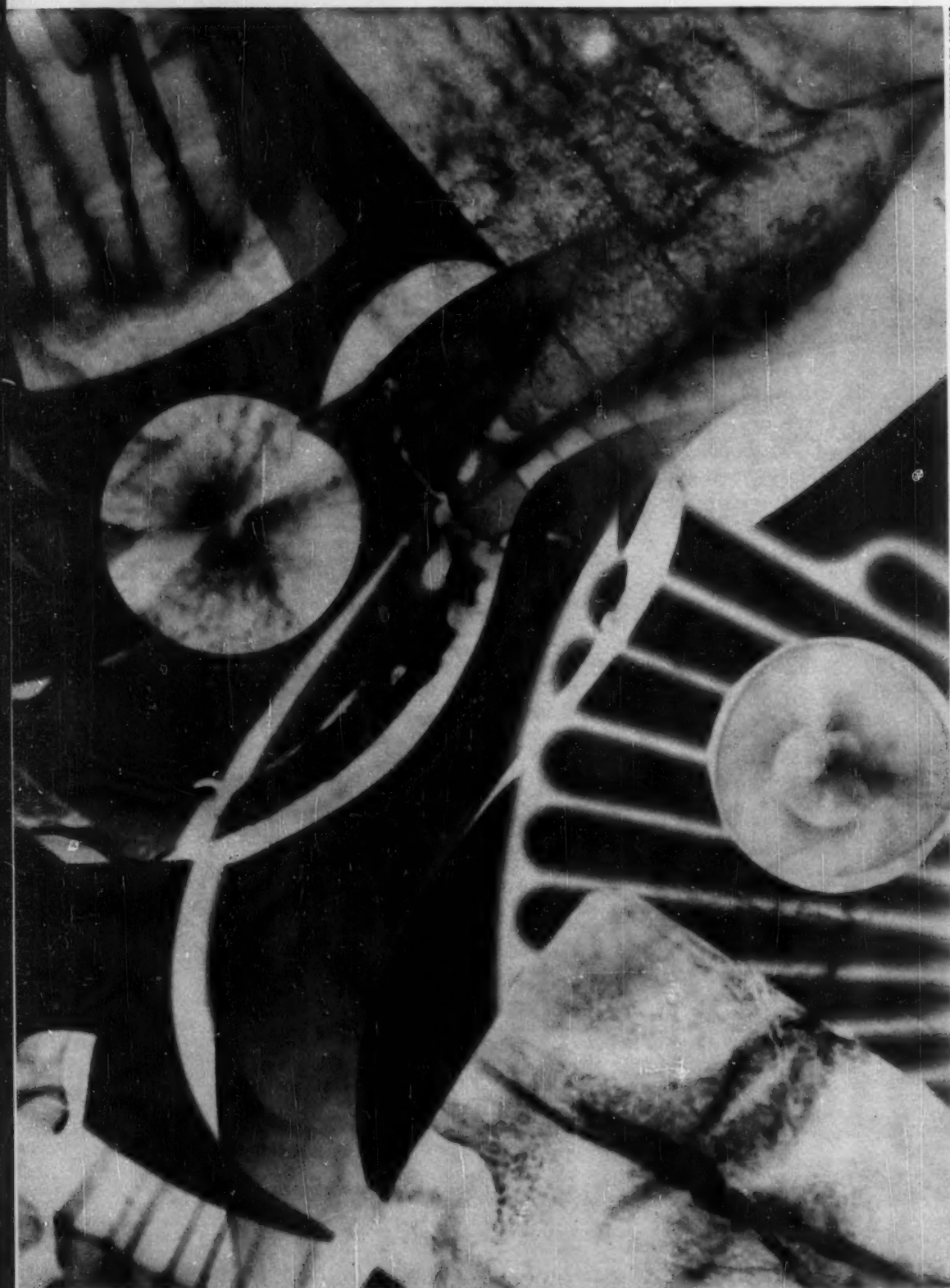
Dr. Elizabeth Sasser directs the art education program at Texas Technological College, Lubbock, Texas. Her Ph.D. degree is from Ohio State University. She exhibits with the Texas Watercolor Society and Texas Fine Arts Society.

*Texture awakens added interest when it is used in poster making. Young children and professionals use it profitably.*

*Tom Bailey and Lindell Selby find many exciting accents in the various texture contrasts planned for this model room.*







PHOTOGRAM BY AUTHOR

*An ideal medium for experimentation in the field of texture is provided by the photogram. We wonder whether the leafprinting methods described in the following article could be applied to thin collages of various materials, resulting in prints with something of the character of the photogram. Try it!*

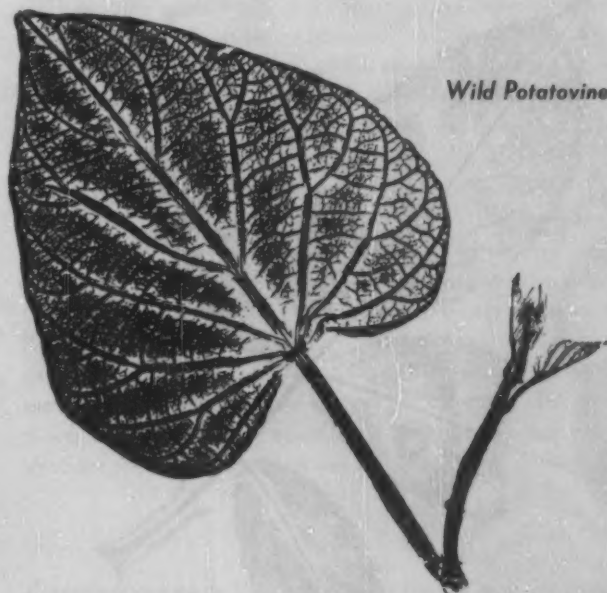
DAVID S. MARX

*An expert in leafprinting shares his simple secrets of thirty years' experience in making prints directly from leaves, and suggests some possibilities which may be useful to the artist, designer, and student.*

# MAKING PRINTS FROM LEAVES

Leafprinting began who knows how many millions of years ago when the first solidly formed fern or horsetail or one of their ancestors stamped its form on a layer of shale, clay or other inorganic material. The first leafprinting done by man to the knowledge of the writer was some very technical illustration of books on botany by the great South American botanist, Martius, about one hundred years ago. The art was passed on to me about thirty years ago by Mr. Arthur E. Roberts, then "chief" of the Cincinnati Boy Scouts. If anyone knows any more about the history of leafprinting, we would be very happy to hear from him. In thirty years of leafprinting I have developed my special techniques, some

*A very accurate image of the leaf is transferred by the ink.*



Wild Potato vine

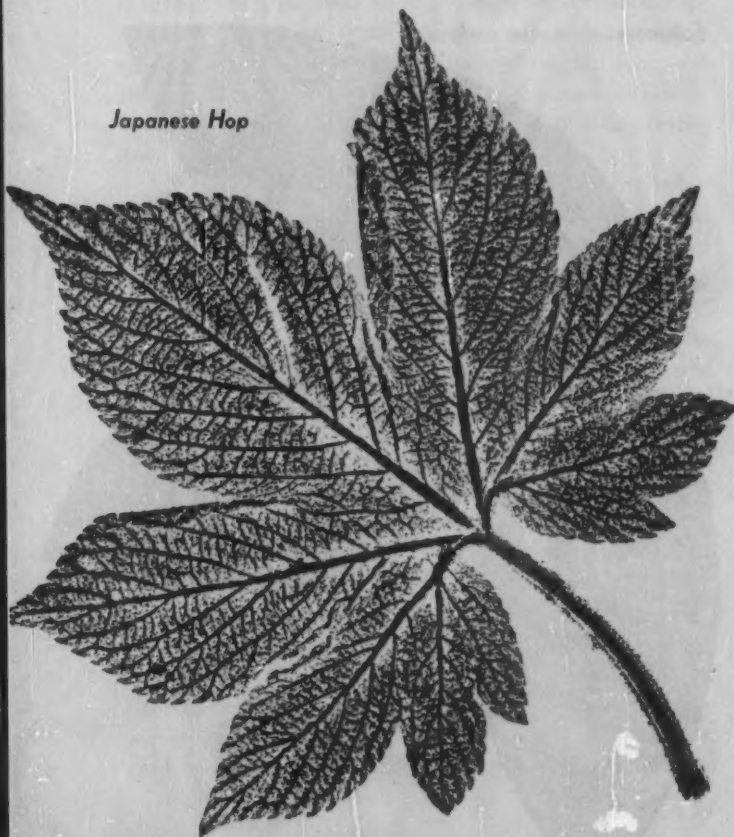
*Prints may bring out details which escape casual observation.*

of which apply to reproduction directly from offset plates, but these will not be considered here. Neither will we say anything more about the use of colored inks; this has been tried, but further development awaits a more artistic hand than mine.

Essentially, leafprinting is a method of producing a very accurate image of a leaf or other plant material by means of the transfer of a very thin film of printing ink. Its advantages lie in incredible accuracy of detail, exactitude of size, and yes, extremely low cost. Compared with photography, it is extremely limited, as little except plant material and feathers, paper, fabrics and a few other nearly two-dimensional objects can be printed satisfactorily. But anyone with no experience and very limited means can turn out leafprints that will be highly creditable and a splendid type of collection material.

The materials required for leafprinting are few in number but each is essential. The number and quality of these can be increased as we strive for improvement in techniques. The bare essentials are paper, a washing-machine wringer,

Japanese Hop



a proofing roller or brayer, printer's ink and, of course, the material to be printed. In addition to these, rags, turpentine and a detergent are necessary for cleaning your base plate. Suppose we begin with the last. The base plate should be a piece of window or plate glass approximately a foot wide and a foot and a half long. It can vary, and your own desires and the availability of the glass will help to determine your choice. As a safety measure you should cover the edges all the way around with gum paper. This will first be



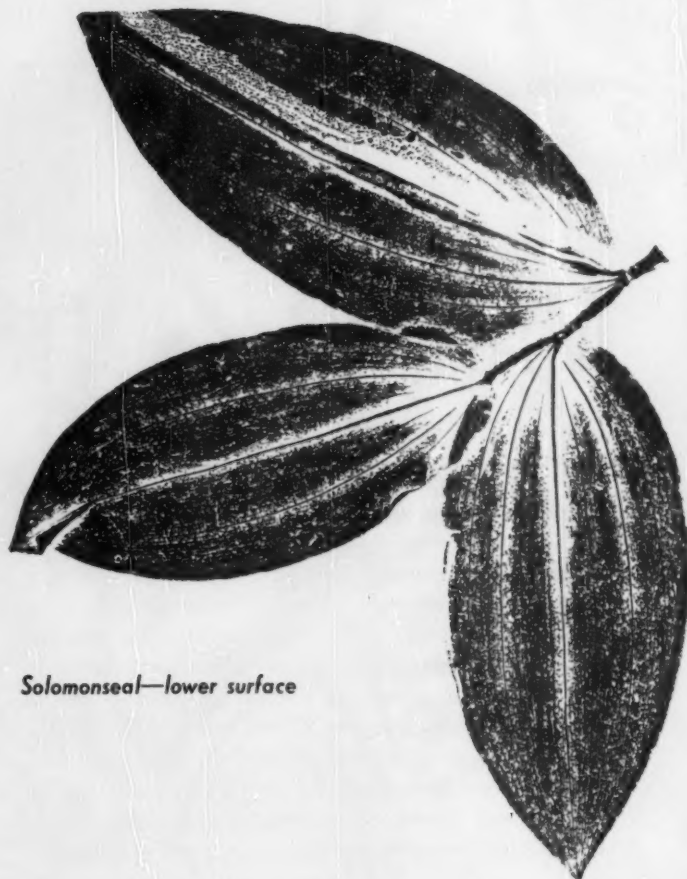
*Prairie Rose*

*Example showing the difference when latex rubber is added.*

applied with the use of water but will eventually become so coated with the ink that it will be firm and waterproof and will not loosen when water and detergent are applied.

Next we can consider the ink. You will need very little of this, and the small tubes of black ink sold in artist supply houses for use in linoleum block printing are very satisfactory. You can get regular proofing ink from a printing supply house but this is a little too stiff for our purposes. In any event, get a tube and not a can as this latter packing dries out more quickly and becomes lumpy—a sure way to get poor prints. Neither should you use water-soluble linoleum block ink. The outer surface of plants will repel this to a great extent but will readily pick up and transfer an oil-base ink.

And now for the proofing roller or brayer. For years I used one of the platens out of a Multilith press. It rolled on a loose central axle and was quite satisfactory except



*Solomonseal—lower surface*

*Above, the lower or veiny surface will usually give better prints. Below, the upper surface of many herb leaves will display a two-line effect as of its water-drainage system.*



*Solomonseal—upper surface*



that it was too wide and required two hands for manipulation. Now I use a printer's proofing roller with an iron handle and a gelatin wheel. This wheel has a tendency to become puckered when washed, so, always experimenting, we are planning to get one made of synthetic rubber this year. In the early days we used a hand wringer with a screw-clamp base which could be attached to an old chair. It worked well enough but required one hand to turn the wide-sweeping handle while the other was feeding the to-be-printed materials. Now we use an electric wringer attached to a washing machine. This has its advantages, but for printing-while-traveling we will probably have to go back to our first love. Anyway, either is satisfactory so long as it gives the necessary degree of pressure on the materials.

Of papers we have used many kinds but actually there is only one best. This is high-gloss coated stock of the type used for the higher grade of magazine. If a paper shows its fiber structure it is too coarse for best results. The coated stock picks up every detail down to the most minute veinlet of a leaf or flower petal. In addition to the paper on which you are going to print you will need cardboard of the same size or larger for better handling. As a refinement you can line the cardboard with a sheet of latex rubber. The first illustration on page twenty shows the difference this makes.

Not to be overlooked is the way to collect the leaves and other plant materials that you are going to print. Certainly not loosely in the hand; wilting is fatal. And this is one time you will do well not to use the botanists' "can" or vasculum. It preserves the specimens well, but when you get them home or to the schoolroom they are "in no shape to print." No, the right way to collect plant materials for printing is in a book or magazine, an album or something similar. If the material is delicate and the trip long, the book should be dampened. But it is of the essence to have the material flat and practically two-dimensional at printing time.

Of minor materials needed, a pair of scissors is rather important for careful trimming. If you can obtain one, a surgeon's hemostat is excellent for handling the inked pieces, but tweezers, especially the kind that come to a point on one side will be quite satisfactory. Few, if any other, instruments are required, but don't forget the rags, turpentine and detergent for cleaning up. Clean instruments and especially your base glass mean better results next time.

And now we get down to the actual process of printing. There are several things that have to be done first! By which we mean that you should have your paper stacked up, one piece of it on one piece of cardboard to make the "sandwich" and to complete the main process before the plant material is inked. Then you daub a very small amount of ink on the base glass and spread it evenly over the entire surface of the glass with the brayer. Experience will dictate how much ink to use but it is better to start by erring on the lighter side. You will come to judge the amount of ink to use as you gain experience. But certainly you will need much more for a woolly plant such as some Mulleins and

Thistles than for delicate things that print off heavy as in the case of Clearweed and Norway Maple. Another important thing to bear in mind is to leave your wind-pollinated flowers or any other materials that come apart readily, until last. When your roller and glass are coated with flecks of detached material, you will have to clean up before you can proceed further.

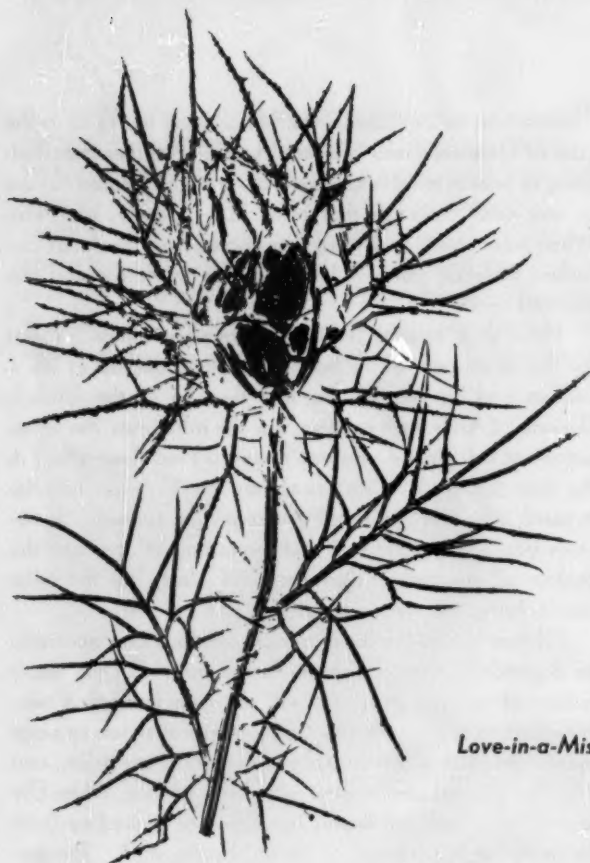
Hold your breath! Inking is extremely crucial. Place the leaf in an area of the base glass where the film of ink is uniform and be equally sure that the film on the roller is likewise. (After each printing, run the roller over the entire surface of the glass if you don't want a Pied Piper effect in the next printing.) It isn't necessary but I always turn the material over and ink it well on the reverse surface. Sometimes you will get unusual and interesting effects from the contact of the leaf against the base glass, but the roller usually brings out much more detail.

Of tree leaves the lower or veiny surface can generally be depended upon to give the better print. But the upper surface of many herb leaves will show an interesting two-line effect as of its water-drainage system—as shown on page twenty. Most tree leaves make good and easy prints, and it will be a good idea to start with Silver Maple, White Elm or an Oak. Such stiff leaves can easily be picked up (with the hemostat or tweezers, of course) by the stalk. The materials should never be handled directly as this not only smudges the hands but blurs the impression.

*If overlapping parts become reversed the ink may not print.*



Wild Parsnip



*Love-in-a-Mist*

*Slender stems, tendrils, and rootlets will give good prints.*

The actual printing occurs when you have placed the inked plant material on one piece of paper, covered it with another and have run the "sandwich" between the rollers of the wringer. Evidently the fine details of venation come from the nature of printer's ink to carry its pigment well even when spread extremely thin. And the beautiful and sharp margins are produced because there is a slight "drop-off" in thickness at the edge of the blade.

Some difficulties to avoid at this point are "undoubling" of compound leaves and "gumming" of delicate material. In "undoubling" (previous page) what happens is that, in handling, the positions of the overlapping parts become reversed and the ink is held inside or between the two leaving a blank where we hoped they would print. Another pitfall to be avoided is the use of too-thick materials. These will draw the paper and possibly ruin the effect. Other difficulties will also occur.

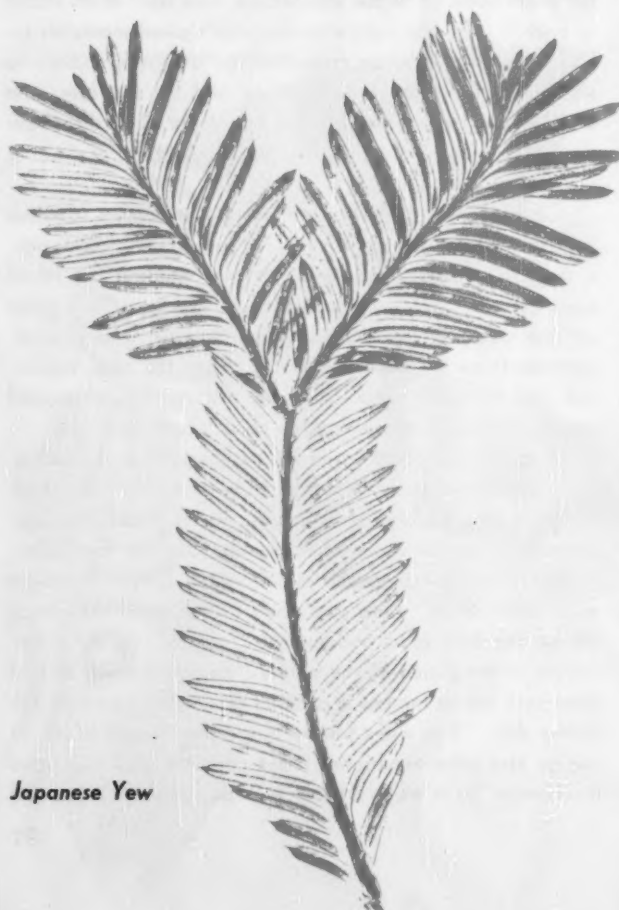
Some of your best prints will be obtained not from leaves but from slender stems, tendrils, rootlets and similar materials. Some of these will give marvelous effects as in a double print of the Wild Grape vignette, etc. Since you always obtain an upper and a lower print of each piece of plant material, you, as an artist, can doubtless combine many of these for use as wallpaper, fabric, and other original designs. We are not going to say that the possibilities of leafprinting are unlimited. Unfortunately they are

very much so. But, within the framework of their potentialities, they offer you, and your classes as well, a splendid means of expression, an opportunity to be original and creative, and a method of combining the natural sciences with the fine arts—which can hardly fail to develop these studies and the students themselves.

David S. Marx, Freeport, Illinois, is author of numerous books on trees and plants. His most recent publications are *Trees of the Woods* and *Trees of Your Town*, published in 1953 by the Leafprinters, Loveland. Both books are illustrated by the Leafprinting method described. Known for many years as "the Leafprint Man," he is now engaged in special research in developing industrial uses for leaves.

Although the possibilities in leafprinting for the artist and student may not be immediately apparent, the printing method described may be applicable to various thin materials organized as a collage. The remarkable detail brought out by this method suggests texture and design applications in a conventionalized treatment difficult to visualize in the average sketch. Experiment, and tell us what you find out.

*Example showing possibilities in direct printing from nature.*



*Japanese Yew*

RODNEY L. LEFTWICH

*A southern art educator shares the results of long research into Cherokee Indian basketry in the first of three articles. Future articles will cover cane basketry and honeysuckle basketry of the Cherokees.*

# CHEROKEE WHITE OAK BASKETRY

Historical writers have mentioned, described and praised the baskets of the Cherokees from the time of De Soto's journey through the Cherokee country in 1540 to the present day. Basketry of the Cherokees today is centered in the Eastern Band of the tribe located in the Smoky Mountains of Western North Carolina and is recognized as the chief industrial art of the group although they do excellent craft work of many types with a variety of mediums.

The principal materials used in basketry by the Cherokees are cane, white oak, basket oak, honeysuckle, hickory bark, and various dyeing and decorating materials. The remainder of this article will be limited to a description of their oak-splint basketry. The Cherokee basketmaker has learned to identify the white oak and basket oak trees by their flaky, light-colored bark. They grow abundantly on the reservation as well as all areas of the Southeast. Cherokees generally refer to all oak used in their baskets as white oak; so hereafter the term "white oak" will be used to refer to both white oak and basket oak. Trees of these species have been known to grow to a diameter of eight and one-half feet. Although white oak of any size and age may be worked into basket splints, the Cherokee generally select young saplings from three to ten inches in diameter. This size log can be transported back from the forest to the cabin of the basketmaker, and it is easier to split. It also produces the quantity of splints generally needed at one time.

Selection of the white oak sapling is of utmost importance. The tree must be straight and free from knots. Hartman Hombuckle, a Cherokee basketmaker, reported to the author that he has found out that white oak growing in a thicket or close to other trees have a straighter grain and split easier than trees growing alone. This is probably due to the protection from weather given by other trees in the



*Above, oak-splint wastebasket with vertical-rib design, the property of Mrs. Paul A. Reid of Western Carolina College.*

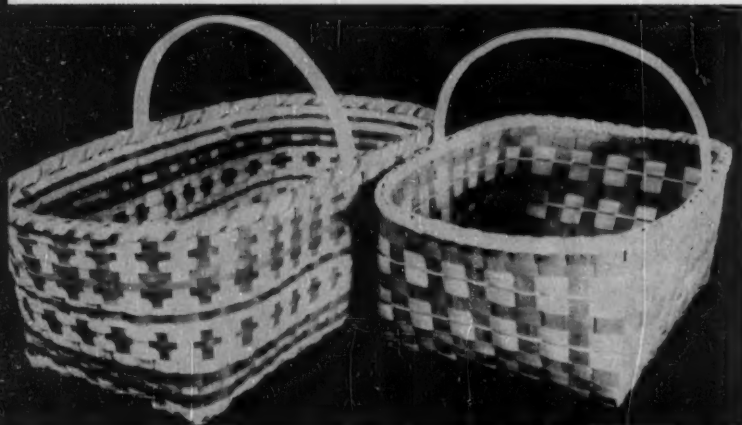


*Below, trout basket, with hinged lid made by Lottie Stamper with white oak splints. White oak grows on the reservation.*

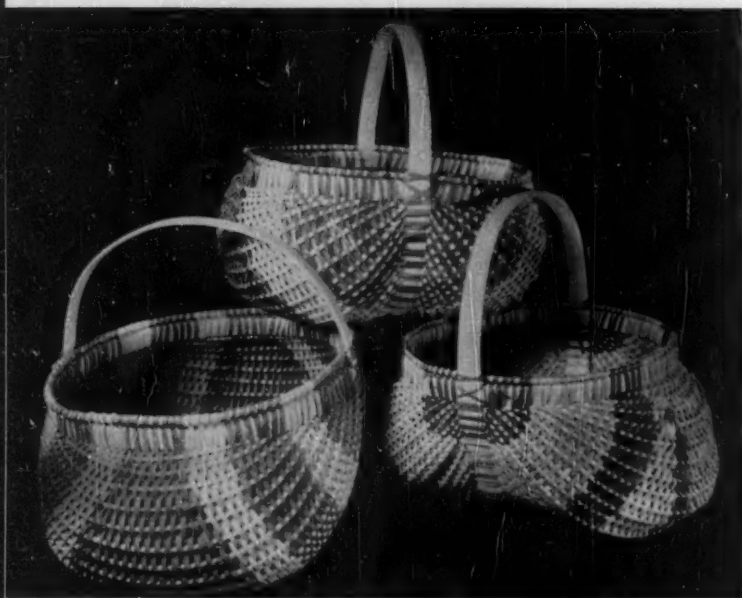




*Above, oak-splint shopping bag, decorated with cross-stitch bands in two colors, loaned by Mrs. H. T. Hunter, Cullowhee.*



*Above, Cherokee market baskets. Bloodroot and native black walnut were used as dyes on these popular oak-splint baskets.*



thicket. The part of the tree close to the roots is more difficult to split, so the basketmaker avoids this by cutting the tree twelve to fifteen inches above the ground. He then takes the straight trunk section up to the first limb. This is generally three and one-half to six feet in length. Some basketmakers also make use of the straight lengths of trunk between limbs for shorter splints.

Only enough sapling for a few days work are gathered at a time. Logs that have dried out are more difficult to split and the splints are not as white as those from fresh logs. The logs need no seasoning and are ready to be worked into splints as soon as they reach the basketmaker's cabin. To prepare oak splints the logs are first split lengthwise by driving a wedge, hatchet, or splitting axe into the end of the log. A small log is split into four pieces. A larger log will produce six, eight or more pieces. From this point on the only tool the Cherokee uses to prepare his oak splints is a jackknife. Each log section is trimmed to remove the bark and splinters. The jackknife is then inserted into the end of the log section parallel to the annual rings and far enough from the edge to make a splint of the proper thickness. After starting the splint, the knife is laid aside and the splint is peeled off the full length of the piece by pulling it apart with the hands. Much care is needed in this operation in order to produce splints of uniform width and thickness. When a splint starts to thin out or split off, the pulling must be done with the opposite hand. This was explained and demonstrated to the author by Wilson Rattler, a Cherokee basketmaker.

After the oak splints have been stripped from the log sections, they are next trimmed to an even width with the jackknife and then smoothed on upper and lower surfaces by scraping. In smoothing the splints the worker holds a knife, blade down, approximately even with his knees. The splint is drawn toward the worker beneath the knife. Some heavier splints are prepared from white oak for use as ribs, hoops, handles and the like.

The Cherokee depends largely on the natural colors of his basket materials for their charm and beauty. It is necessary, however, to dye the splints that are worked into the design.

Checkerwork (also known as mat weave and plaiting) is used in most Cherokee oak-splint work. This occurs especially in the bottoms of their baskets and generally continues up the sides. In this ware the warp and weft have the same thickness and pliability. It is impossible, therefore, in looking at the bottoms of these oak-splint baskets to tell which is warp and which is weft. The warp and weft of a checker-bottom are usually turned up at right angles to form the warp of the sides and new splints are added for the weft. Checkerwork baskets are started by placing a number of

*Colorful rib baskets, also known as saddle, pack or bow baskets. Not traditionally Cherokee, but made for many years.*

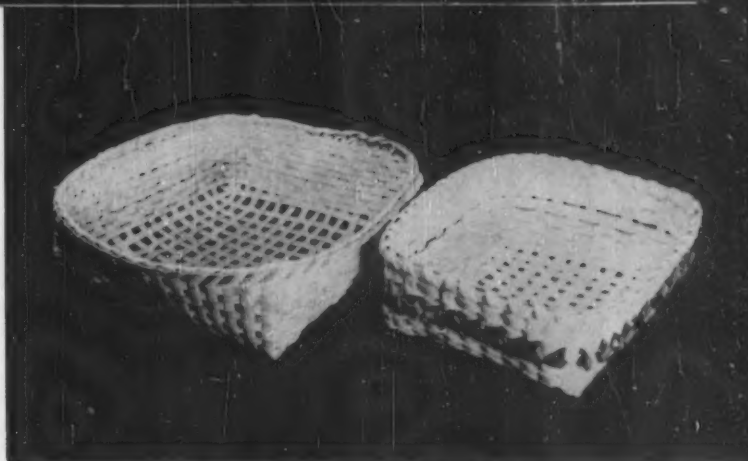
splints side by side to make the warp. Then weft splints are woven one at a time over and under the warp at right angles. As this continues a mat is formed and when the proper size for the bottom of the basket is reached all splints are turned up to form the warp of the sides. This simple over-and-under weave makes a strong basket and Cherokee basketmakers have worked out an amazing variety of patterns and designs by varying the width and colors of splints used.

When color is used, mosaic effects are produced in woven basketry. The tiny squares and rectangles formed by the crossing of elements can be arranged to produce an unlimited variety of patterns and effects. In the Cherokee School basketry classes, students often plan or create designs on squared paper. There is possibility of variety even in checkerwork through changing the width of warp and weft elements. Oblong rectangles there mingle with tiny or larger squares in tassellated surfaces. When two colors are used there is no limit to the possibilities any more than there is to the results an Italian workman may achieve when making a tassellated pavement with marble blocks in white and black.

Another type of decoration that is fairly common on Cherokee white oak baskets is made by twisting a weft strand into a curlcue or roll. The rolls are formed of strands, usually colored, inserted over another weft strand after the weaving is completed. A thin weft is drawn under a warp splint, given one or more turns either up or down and the loose end drawn tightly under the next warp. This is continued around the basket and forms a row of projecting decorations. Some baskets such as market baskets and shopping baskets require handles. The Cherokee carve these from white oak or hickory. A type of handle that locks together is generally used to insure strength. After carving, the handle is soaked well and bent to the proper shape, tied securely in this shape and allowed to dry. Handles are woven in as the basket is made rather than being added later.

When the sides of an oak basket are ready to be finished, the last weft circuit is made with a thicker and wider weft than those used in the body of the basket. The warps that remain outside the last circuit are cut halfway across from the right-hand side, level with the top of the basket. The remaining half is shortened and sharpened and tucked down inside the basket under the wefts. The other warps are trimmed level with the top and then two rims are put in place. These rims, split from hickory or oak, are thicker than other elements of the basket and are rounded on their outer surfaces. The ends of each rim are tapered in order

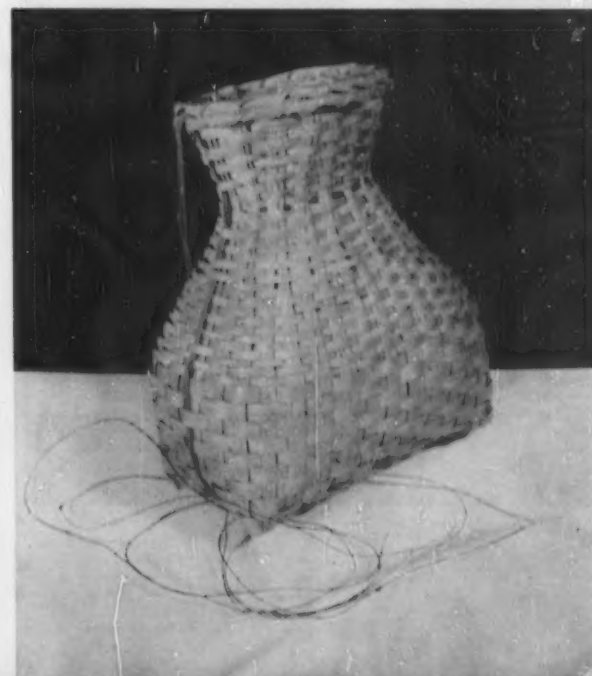
*Cherokee fish basket of oak splints. Basket was purposely made small so that the fisherman would not catch more fish at one time than he could use. A horsehair fishing line is shown with the basket. Photo is used by courtesy of the Museum of the Cherokee Indian, Cherokee, North Carolina.*



*Above, hominy sifters made of oak splints. The one on the left is very old. At right is a newer, fancier reproduction.*



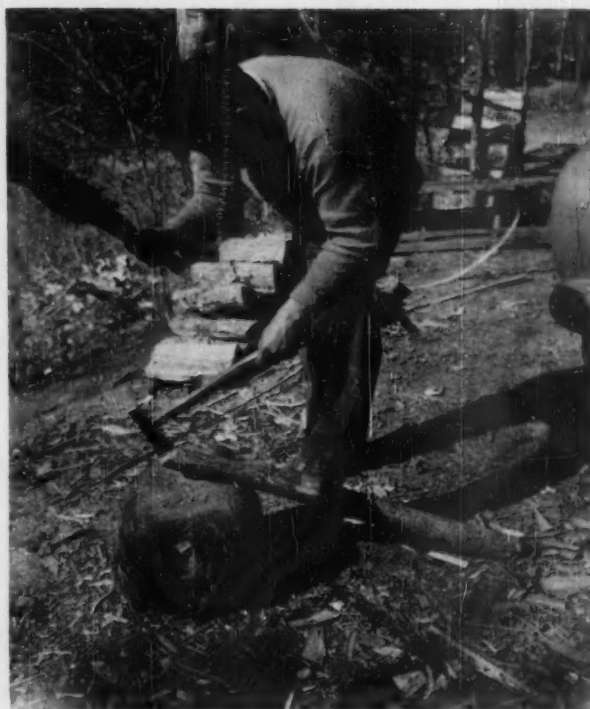
*Above, over-the-shoulder bag, made of white oak splints by Lottie Stamper, a concession to the ways of modern man.*



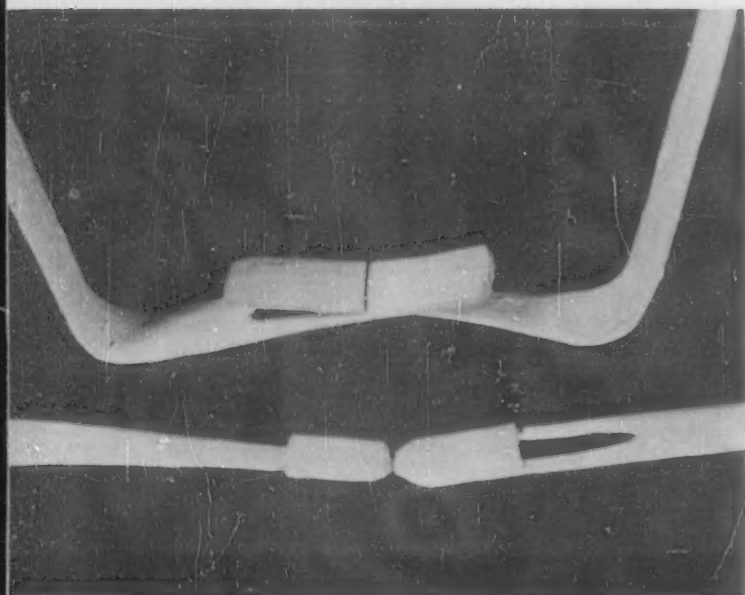
not to make it too bulky at the point where they cross. The basket is finished by binding these rims in place with a flexible withe of hickory bark or white oak.

Dr. Rodney L. Leftwich is head, department of fine and industrial arts, Western Carolina College, Cullowhee, North Carolina. Material in this article, one of a series of three articles on Cherokee basketry, is based on research undertaken for his doctoral dissertation, *Arts and Crafts of the Cherokee*. Mr. Leftwich received his doctorate from Bradley University in 1952. Other articles in the series will include *Cherokee Cane Basketry*, *Honeysuckle Basketry*.

*Right, Wilson Rattler, Cherokee basketmaker, pounding his splitting axe into the end of a white oak log in first step.*



Cherokee basket handles of white oak. The lower view shows how the handle ends are carved. Ends are locked in place in the upper handle. Both hickory and white oak are used for handles. After carving, handles are soaked well, bent to proper shape, and allowed to dry. Handles are woven in as the basket is made. Basketry of the Cherokees is centered in the Eastern Band of the tribe, located in Western North Carolina. Although they do excellent craft work of many types with a variety of materials, basketry is now the chief industrial art of the group and important in economy.



*Below, Cherokee child amid oak-splint baskets made on the Cherokee Indian Reservation. Photo by Vivienne Roberts.*







*Small groups of children participating in the workshops will return as leaders in their classes. Boys are carving pumice.*

## ART WORKSHOPS IN NEW ZEALAND

MARJORIE G. RUDDLE

*With three hundred schools and only eight visiting art teachers, the Canterbury, New Zealand schools conduct a unique workshop program to introduce art activities to teachers, parents, and child leaders.*

In New Zealand, primary schools, catering to children from five to thirteen years, have an itinerant specialist service for art and craft teaching. In Canterbury, where I work, we have over three hundred schools and only eight itinerant art teachers to visit them. This means that only certain schools can be visited, fairly infrequently, each year and we have found the teaching of crafts particularly difficult. These difficulties have now been overcome by a scheme we evolved to assist both teachers and pupils.

We take a team of from three to six art teachers into a school for one week, to take a concentrated course on art

and crafts. Every class has one, and sometimes two, interpretative art lessons each day. During these periods the children are given the opportunity to experiment with a variety of media, including tempera; pastels, on both dry and wet paper; lumber crayons; lumber crayons and wash; pen and ink; pen and ink and wash; cut and torn paper; finger painting; collage; and scraper board. Both group and individual work is carried out, and a great variety of topics are covered. The children work at top pitch all the time, so that by the end of the week, their art has become very lively as a result of the tremendous stimulus the subject

has received. We teach crafts to small groups of children, who will, in turn, become leaders of other groups, on returning to their classrooms. Each art teacher is responsible for teaching one particular craft to a group of children ranging in age from seven to thirteen years. We each have one child from each class in that age range, with the result that, if there are six visiting art teachers, every class has six children capable of being leaders of groups, in six different crafts.

During the week the first one and one-half hours of each morning are spent on these craft groups. With an enthusiastic team of teachers, and children eager to express themselves, a great deal can be accomplished in that time, and the craft rooms are hives of industry. From a comprehensive collection of scrap materials the children create animals and people, fearsome masks, and delightful three-dimensional pictures and models, sometimes with a fanciful fairy-tale quality about them; at other times with a touch of "down-to-earth reality." Other crafts we teach in this way are: fabric painting, starting with potato cuts and going on to using lino-blocks, wire sculpture, paper sculpture, clay

modeling, carving of soap, pumice, soft stone and driftwood, and texture weaving, making use of all types of thread and braid. Once the initial stimulation has taken place, the children's enthusiasm carries the group along, with the teacher in the background, to offer suggestions and help when required.

Design is taught incidentally, in the arrangement of a three-dimensional model; the choices of different colored and textured materials for a collage picture; or the contrast of dull and shiny, thick and thin, light and dark threads for a set of woven table mats. Quite delightful patterns are evolved by free cutting of potato and lino-blocks, with which children experiment to achieve good arrangements in design. When satisfied with their pattern, they proceed to print it on fabric, to be used later for articles such as scarves, and clothes for marionettes.

To the class teacher, free to come in to see the craft groups at work at any time, all this activity is quite astonishing. In one room we may see eleven-year-old Bill, who is really a rather tough guy, sitting quietly in a corner, playing with his marionette, which he has just finished stringing. Bill

*These children, thirteen and fourteen years old, are making paper-sculpture, using cartridge and cover papers for models.*





*Eleven- and twelve-year-old children are modeling in clay, using the coil method to make their animal and figure groups.*

did all the sewing of the clothes himself, and now he is learning to make his marionette walk, bow, wave its hand, in fact do all the things that marionettes can do. He is glowing with a sense of achievement, and quite oblivious of the small group admiring his work. Janice, seven years old, has made a simpler type of marionette, and she is busy sorting through the box of fabrics looking for a colored ribbon for its hair. Ann, aged ten, is also looking through the fabrics trying to decide between a scrap of red velvet and a piece of gaily-patterned silk, for a saddlecloth for the horse she has made from wire, cloth and papier-mâché. At another table several children of varying ages are printing pieces of fabric. They are still experimenting and most of them are using scraps of old sheeting and linen, while one of the older girls is trying the effect of a two-color pattern on a pale-colored cotton background. Hone, a nine-year-old Maori boy, is happily carving a piece of soft stone into an intricate pattern, based on the traditional Maori symbols, and Margaret, who is eight, is polishing two pieces of driftwood which she glued together to make a bird. John and Alan, aged eleven and thirteen, are proudly putting the finishing touches to a model of a very realistic hydroelectric scheme, while twelve-year-old Marion, who loves music and ballet, has worked alone on a charming imaginative landscape, suggested to her by one of her favorite orchestral recordings.

The enthusiasm of the children and the way in which they get on with their own jobs never fail to impress their teachers,

*Twelve-year-old Carol made marionette with body of wood, glued tape between dowels for limbs, head of papier-mâché.*







*Halloween scene by twelve-year-old Ray, made of scrap materials. Below, papier-mâché mask by eleven-year-old Dan.*



who realize the amount of ingenuity and imagination which has been unleashed. When they return to their classrooms, these children are capable group leaders able to take a great deal of the burden of the craft lesson. The interest of parents is aroused by the enthusiasm of the children during the week, so that the Parent-Teachers' Association meeting, which we address, is always well attended. As well as being given some of the philosophy of art teaching, the parents see an exhibition of the work done by their children. Most of them go home with a new understanding of child art, and a greater appreciation of their children's efforts. On revisiting the schools, we have found the children working well, and the general opinion of headmasters and staffs is that these weeks have been a great success and have engendered sufficient enthusiasm and ideas to last for a considerable period, while the art teachers themselves have gained a great deal of inspiration from working together.

Marjorie G. Ruddle is senior organizer for arts and crafts in the Canterbury area of New Zealand. You may write her in care of the Normal School, Kilmore Street, Christchurch, C 1, New Zealand. The illustrations on this page are very appropriate in suggesting creative activities for Halloween.

KAREL DITMAR

*Merchants and police of Laconia, New Hampshire join the schools in giving children an opportunity to paint the story of Halloween on store windows, thus decreasing vandalism and the usual seasonal pranks.*

# Painting the Halloween story



Pupils of all grades of public and parochial schools of Laconia, New Hampshire, had an opportunity to express their creative talents at Halloween in a more appealing way than drawing lines and doodles with soap on the glass of store windows. Schools, merchants, the Chamber of Commerce and the Police Department joined hands to bring the overflowing energy of Laconia's boys and girls at Halloween in more orderly and useful channels. The children took up the idea with enthusiasm and accomplished quite remarkable results.

The Story of Halloween was the given theme for the paintings and how well they succeeded can be seen from the reproductions of the pictures. George W. Wiesen, Jr., school system art director, supervised the artistic side of the project, supported by Father Joseph Vachon and Father John W. Sliney from the parochial schools. Miss Jeanne Somes, assistant art teacher also gave a helping hand. All paintings were executed in tempera colors. The children kept their promise to clean all the store windows Monday after Halloween.

Bob Montana, well-known artist and creator of the comic strip "Archie," Mrs. Dorothy Hilliard, head of the Laconia Art Group and John Ballentine, editorial writer for the Laconia Evening Citizen had the not-too-easy job to judge the paintings, fifty-four of them, and award the prizes. Recognition, on a point basis, was given to: (1) the development of the idea of Halloween, (2) the originality of design, (3) artistic ability and (4) arrangement of and neatness of work. First prize from the Police Department's Halloween cash fund went to Dorothy Chandler and James Baer for their painting of a witch mixing a brew in the midst of a spider-web setting. Superintendent of Schools, Rhoden B. Eddy, agreed with Charles E. Dunleavy, chief of the Laconia Police Department, that there was very little vandalism on Halloween Day as far as store windows were concerned. And children had their fun, too.

*Karel Ditmar holds the degree of doctor of bio-psychology, awarded by University of Bio-Psycho Dynamics, Chattanooga.*

*Witch mixing brew, Dorothy Chandler and James Baer, tenth grade, Laconia High School, George W. Wiessen, Jr., teacher.*



*This Halloween scene was painted by fifth grade pupils of the Batchelder Street School, Laconia. Elvis Braley, teacher.*

*Like Laconia, the entire community of Oradell, New Jersey cooperated in a Halloween program of window painting. Although both communities judged paintings and awarded prizes, it is probable that the element of competition questioned by many educators could be eliminated. Paint and window space ought to be a sufficient challenge for the average child.*

Mrs. Muriel Ray teaches art at Oradell Junior High School.

## STORE WINDOWS HALLOWEEN ART

MURIEL RAY



It is indeed most heart-warming when an entire community supports an art project such as one we completed on Halloween. To know the businessmen and parents are "with you" gives an added incentive to effective art teaching.

The Chamber of Commerce of Oradell, New Jersey, offered our Junior High School pupils monetary prizes for the most original Halloween decorations on their store windows and, in addition, supplied the paints and brushes. An answer to an art teacher's dream! Children entering the contest submitted their sketches in color a week before Halloween and were assigned windows on which to paint their masterpieces of horror. Wearing dungarees and bringing with them a soft-drink carton holding glass jars for paints, newspaper for general cleanliness, and a sponge in case of errors, they met in the basement of the borough hall where the paint was apportioned to ninety children.

Mixing the powder paint alone took about three hours. We found half-gallon mayonnaise jars to be the best type container and into these we poured powder paint, about a quarter of a box of scouring powder per pound of paint and some liquid starch, approximately two tablespoons per

pound, for better adhesive purposes. To this we gradually added warm water, mixing thoroughly to a paste consistency. We kept the mixture fairly thick so it didn't run down the windows when it was applied. Soap was used for sketching in the planned ideas, then the work began in earnest. Each of the windows took two full afternoons of painting before the artists were satisfied. It was my job to supervise the students, though they were so intent upon achieving perfection they needed very little supervision except encouragement and an extra pat on the back when colors wouldn't blend correctly. We discovered black shoe card or tempera paint gave the desired dark black better than the powdered black paint.

The final results were most gratifying, particularly when the lights from the store windows were turned on. The community seemed a perfect ghost town with its haunted houses, leering pumpkin faces, monsters, wicked witches, and goony ghosts. Visitors from all over the county came to view the handiwork. The young artists were very proud of their achievements; the parents were happy for their children; and Oradell had the sanest Halloween in years.

*Buddy Venator and John Carstena painted this version of Halloween at Oradell. Muriel Ray gave necessary encouragement.*



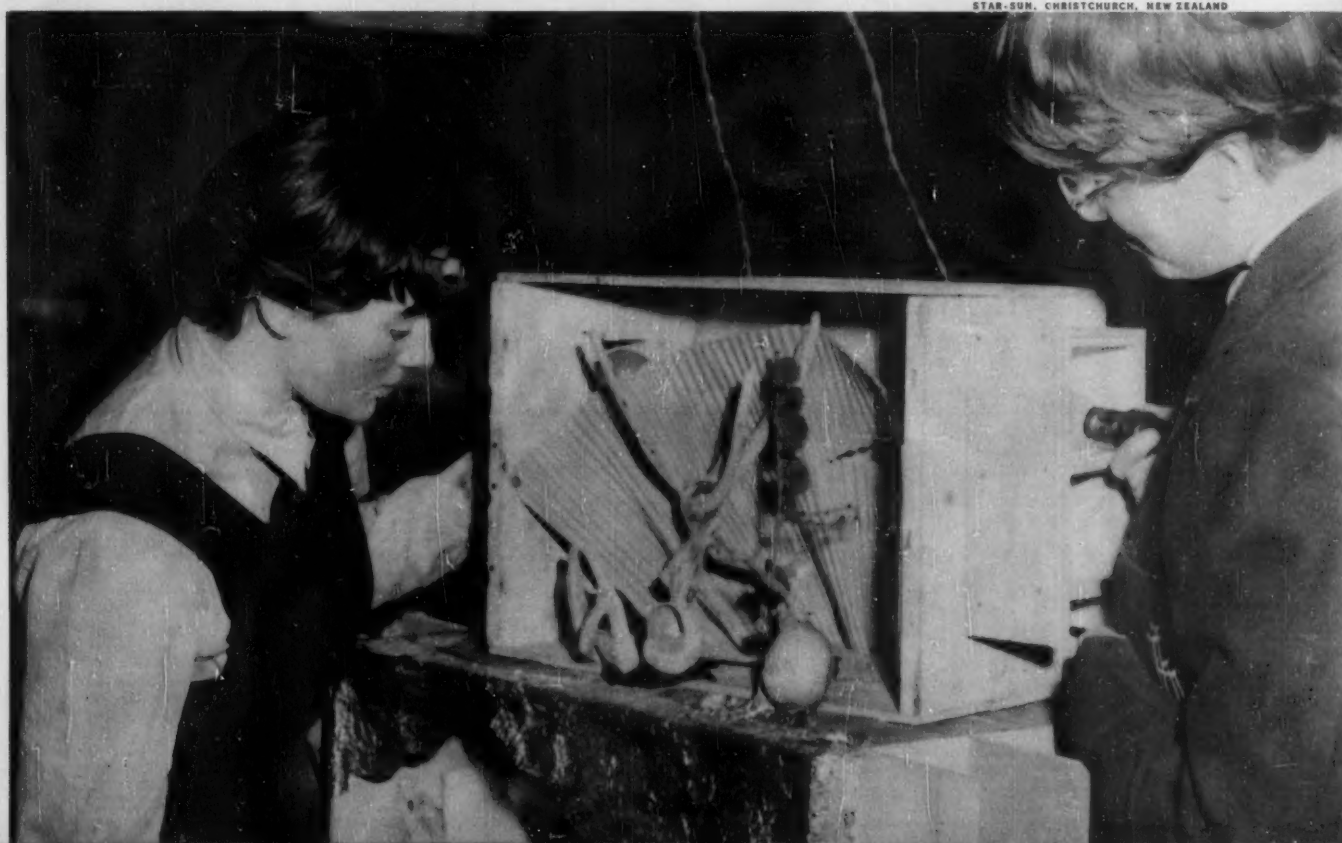
# HERE'S HOW

*Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.*

**Using a Light Box** Students of Thelma Parkinson, art mistress at Rangi Ruru Girls' School in Christchurch, New Zealand, make good use of a light box to develop imagination and originality in their paintings. The illustration shows two girls making a composition inside the light box, which will later serve as stimulation for painting. The girls are using such things as corrugated cardboard, shells, pieces of driftwood collected from nearby beaches, cellophane, a sprouted onion and some small fir cones. It will be seen that the box is quite a simple affair, obtained from the grocery store. Light bulbs are being placed in the small compartment at the right. Lights may be used in many ways. Although some prefer a spotlight, others, as here, like to keep the light movable so that any one of several circular holes cut in the side of the box may be used. Light may be shown from both sides simultaneously or one side at a time, and at different levels, while strong effects can be gained by using colored cellophane or filters. The interior of the box may be painted white to heighten the effect. We feel that a good deal of satisfaction and valuable experience comes from making such an arrangement of objects, deciding on the best lighting to develop dramatic qualities and seeing heightened light and shadow and texture qualities.

Unlike the still-life paintings of our days in art school, the students use the set-up as a starting point for their imaginations when they begin to paint. One girl who had arranged a vegetable marrow, corrugated cardboard, several shells and some pieces of driftwood which seemed to resemble trees and animals said, after using blue and red cellophane filters to create an effect of late evening, that her scene showed animals at a pool in the forest. In her painting the marrow had become the pool, the driftwood had turned into animals and twisted trees, and the shells and onions had assumed the role of toadstools and other queer things which go bump in the night! The girls could obviously make a fairly direct painting of what they saw or follow their own inclinations of mood, style of painting, and composition. It is very interesting to note that many girls who first tried to paint what they saw are now working toward their own personal style and interpretation. We have noticed, too, as a result of using the light box that an increased range of materials is used and that the girls go to great efforts to find all sorts of scrap materials and to invent uses for them. Some students model in clay and use their own objects as a basis for imaginative paintings. Masks made by students were used in an arrangement. We have observed that some of the girls now become so engrossed in their painting that they persevere for long periods until they are more satisfied with their artistic statement.

William S. Barrett, who offers this suggestion, is art organizer for the Canterbury Education Board, Christchurch, New Zealand. He is one of the founders and an officer of the new International Society for Education through Art.



STAR-SUN, CHRISTCHURCH, NEW ZEALAND



**Carving Clay Shale** Each year Raymond Anderson, principal and teacher at Fruitland Union School, Loma Rica, California, brings a pickup truck full of clay shale to his school and lets his sixth, seventh and eighth graders find forms to carve. Clay shale is abundant in areas near Loma Rica. It is composed of layers of compressed dust of Mother Earth, and can be tested for carvability by dropping against a hard surface so that loose dust can fall. Children look at available pieces and select those that suggest forms, allowing the contour of the clay to suggest what to carve. After a piece is selected the child sculptor takes his pocket knife and adds a few scratches or grooves to make his ideas concrete. Some boys and girls work impulsively and quickly, while others spend a great deal of time on one carving. Children who experiment with details in clay shale carving warn others what to expect. Ask them what the obstacles are and they will reply, "Chipping. Be careful. Mine started out to be a dog; an ear fell off, so I made a camel." "Nose chipped off; was going to make a horse; made a camel." "Leg kept chipping; made a seal."

Yolanda Bergamini, who sent us this material, is consultant in elementary education, Yuba County, Marysville, California.



*Animals carved in clay shale by sixth, seventh, and eighth graders of the Fruitland Union School. Head by Jimmy Sealy, horse by Lonnie Littlefield, horse head by Robert Lansdon, and seal by John Proffett. Photographs by Harold Casiday.*





Fine Colors at School Budget Prices



**MALFA**

## Oil and Water COLORS

No need to compromise quality for price if you buy Weber MALFA Oil and Water Colors. They are pure, brilliant, and reliable, with excellent working properties and brush response.

MALFA Oil Colors are put up in studio size tubes (4 x 1"), in 45 colors and whites. Conform to National Bureau of Standards, CS 98-42.

MALFA Water Colors are put up in 3 x 1/2" tubes, in 45 colors and whites.

Malfa Oil and Water Colors conform to the specifications requested by the American Artist Professional League.

Color Cards on request

**F. WEBER CO.**

Manufacturing Artists' Colormen since 1853  
PHILADELPHIA 23, PA.

St. Louis 1, Mo. Baltimore 1, Md.

Patronize your nearest Weber dealer, or school supply distributor.



## ITEMS OF INTEREST

**Free Sample** Have you tried the new improved Artista Water Colors? The manufacturer, Binney & Smith, Inc., offers you a sample without charge to help you get acquainted with this new, exciting water color. They are nontoxic, clean, brilliant and spread and blend smoothly, giving you complete control and a beautiful mat finish. Try the improved Artista Water Colors and see for yourself the satisfying results.

For your free sample, simply write Binney & Smith, Inc., Department SA-4, 380 Madison Ave., New York 17, N. Y. and ask for your sample of Artista Water Color. When writing, please include your name, address, school and position.

**Ceramics and Sculpture** A new catalog of tools, materials and supplies for sculpture and ceramics is offered by Sculpture House. The catalog is very complete, and covers a wide range of media including clay, wood, metal, plaster and stone. It also lists many special media developed by Mr. Ettl, director of Sculpture House, such as Vatican Stone, Della Robbia Clay and Glaze, Pliatex Casting Rubber, Duron Modeling Plastic and others.

The main emphasis in the catalog is on tools. Based on his many years of experience as a sculptor, Mr. Ettl has developed a wide range of professional modeling and carving tools. Using these designs Sculpture House also offers less expensive tools for amateurs and schools. Most of the tools are shown in the catalog, full-size. A special section is devoted to tools and equipment for pottery and ceramics.

The catalog is available free to teachers writing for it to Sculpture House, 304 West 42nd St., New York 36, N. Y.

**New Mixing Medium** The Weber Costello Company has recently announced the introduction of a new product known as Alphacolor CRAFTMIX. This new mixing medium is intended for use with Alphacolor Dry Pigment. It is a white, creamy material that mixes quickly and easily with Alphacolor Dry Pigment to make a waterproof, glossy paint that can be applied in many different ways to a wide range of surfaces. These uses include silk screen, finger painting, brush painting, textile painting, modeling and other forms of craft work.

To set Alphacolor Craftmix you simply apply heat. This can be done in an oven, with infrared lamp, a hot iron or an ordinary lamp bulb of high wattage. For a free, colorful folder giving complete details about the many and interesting ways of using this new mixing medium, simply write Weber Costello Co., Chicago Heights, Ill., and ask for your copy of the new CRAFTMIX folder.

(Continued on page 38)

## DECORATING IDEAS FOR SCHOOLS

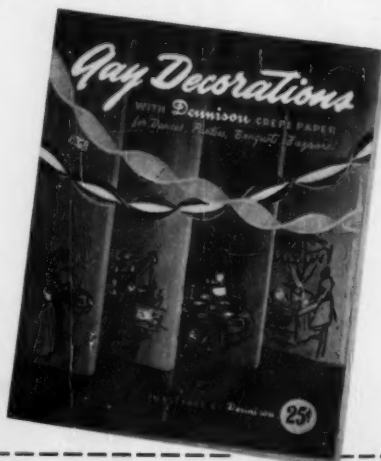
### Plays...dances... parties...holidays

The Dennison book, GAY DECORATIONS, contains 32 pages of illustrated, easy-to-follow suggestions for decorating your classroom, stage, gymnasium, hall — any place at all.

With a copy of this book and a supply of economical Dennison Crepe Paper, you can create brilliant decorations for every season and occasion. Get your copy of GAY DECORATIONS and be ready for any decorating assignment in the school year ahead.

Get **GAY DECORATIONS**  
at your stationer's or  
fill in and mail this coupon

**Dennison**  
Framingham, Massachusetts



DENNISON, Dept. J-114, Framingham, Mass.  
Enclosed is 25¢  
Please send me GAY DECORATIONS Book.

Name.....  
Street.....  
City.....  
Zone....State.....



## HERE ARE ALL THE PENCILS YOUR STUDENTS NEED:

Whatever your students' projects or techniques—why not suggest they use the drawing aids best suited for their drawing purpose? Tell them to ask their local art supply dealer for Generals—America's most complete selection of fine drawing pencils.

**MULTICHROME COLORED DRAWING PENCILS.** 50 brilliant colors in assorted sets of 12, 24, 36, 48.

**KIMBERLY WATER COLOR DRAWING PENCILS.** 28 colors in assorted sets of 12 and 24.

**KIMBERLY DRAWING PENCILS.** 22 degrees: 6B to 9H, Tracing 1-2-3-4, and . . .

**KIMBERLY EXTRA B.** Intense Black Layout Pencil.

**CHARCOAL PENCIL.** 4 degrees: HB, 2B, 4B, 6B.

**KIMBERLY GRAPHITE STICKS.** 3" long-rectangular, 2B, 4B, 6B and . . . square, 2B, 4B, 6B.

**FLAT SKETCHING PENCILS.** 2B, 4B, 6B.

**CARBON STICKS.** 2B, 4B, 6B.

**KIMBERLY GREY CHALKS.** Sticks in 8 graduated shades.

**GENERAL'S DRAWING PENCIL KIT.** Contains 3 Charcoal Pencils, 2B, 4B, 6B; 2 Layout Pencils; 2 Flat Sketching Pencils, 4B, 6B; 1 Kimberly Drawing Pencil, 6B; and 3 Graphite Sticks, 2B, 4B, 6B.

See your local art supply dealer or write us, Dept. SA, for complete information.

**GENERAL PENCIL COMPANY** 67 FLEET STREET • JERSEY CITY 6, N. J.

## a new catalog



## brushes by delta



designed especially for purchasing agents, art supervisors and art teachers who are directly concerned with the proper selection, use and care of school art brushes.

**Its purpose:** to give you clear and precise specifications and descriptions of the many types and grades of school art brushes, to point out their many uses and recommend the proper care which will insure longer life.

Referring to this catalog when writing brush specifications or placing orders will help you stretch your school dollar and get better use out of your school art brushes.

Write today on school stationery for your **FREE** copy of the 28-page "School Approved Brushes by Delta" catalog.

**delta** brush  
mfg.  
corp.  
119 bleecker street  
new york 12, n. y.

# dynaKILN®

TOP LOADERS  
ARE  
**UL Approved!**



NOW---MORE THAN EVER  
The *Finest... Safest*  
**THE BEST**  
CERAMIC KILNS THAT MONEY  
CAN BUY!

#### IMPORTANCE OF UL APPROVAL

Your local Electric Company or Fire Insurance Company will be happy to explain the extreme importance of having the Underwriter's Laboratory (UL) seal of approval on any appliance that is operated by electricity. NOTE: Others claim that wire and switches are UL approved, but their Kilns *are not!*

WRITE FOR LITERATURE

**L & L** Electric Kilns  
Manufacturing Co.  
Chester 4, Pa.

DEALER INQUIRIES INVITED

## ITEMS OF INTEREST

(Continued from page 36)

**Christmas Cards** The Washington Cathedral in Washington, D.C., has made their Christmas cards available to School Arts readers. Each season the Cathedral offers a different selection of cards in full color. This is the twenty-ninth year these cards have been distributed to those interested in furthering the work of this great church.

The assortment of ten cards and envelopes gives you reproductions in full color of religious subjects, done by the great masters; and carries a message of Christian significance of the season. In addition, a note on the back gives the name of the artist and the museum where the original is housed.

We unhesitatingly recommend these cards to those wishing an assortment selected to express the truest meaning of the holy season.

Those wishing to order, should send \$1.00 to Washington Cathedral (Christmas Card Department), Mount Saint Alban, Washington 16, D.C. The cards will be sent to you promptly. It is also possible to obtain in quantity the subjects of your preference.

**New Craft Catalog** The new edition of the O-P Craft catalog will be published September 15; and is yours for the asking. It is number 55, and lists, describes and illustrates a wide assortment of craft items ready for your pupils to decorate with original designs and colorful media. Titled "A Fiesta of Creative Ideas," the catalog cover will be printed in four colors. Inside you will find such new items as the line of Circ-O-Frames; large, round picture frames available in 9¾ inches and 12¾ inches diameter. These frames are made of the same high quality wood which always characterizes O-P Craft products; and come to you with a smooth finish ready to decorate with designs appropriate for the picture you mount in the frame. In addition you will find many other items, manufactured especially for school use—wooden trays, bowls, shakers, plates, buttons, boxes in a wide range of sizes and shapes—to mention only a few of the items. The catalog gives suggestions for decorating—in a variety of media—the articles offered.

If you need a bit of help, or an idea to get you started, the variety of items and design suggestions offered in this catalog will be of special interest. Write O-P Craft Co., Sandusky, Ohio, on your school stationery, and ask for the new, colorful catalog No. 55. Free to teachers.

**The Pan-American Union** publishes many and varied booklets and folders. Recently they have published a catalog which lists all publications available for distribution as of January 31, 1953; together with brief, pertinent information as to contents, authors and price. The publications are listed alphabetically as to subject matter. Some deal with art, others with bibliog-

# Add extra snap



to your  
lettering  
with



DO A SPECIAL JOB OF  
DRAWING OR LETTERING  
WITH SMOOTH FLOWING  
STROKES and SPEEDY  
ACTION. THESE PENS  
ARE OUTSTANDING  
TOOLS IN ANY ART KIT  
...EITHER PROFESSIONAL  
OR NOVICE.

IF YOU'RE USING A SPEEDBALL  
PEN—YOU'RE USING THE BEST!

A-SQUARE  
B-ROUND  
C-FLAT and F-B  
D-OVAL  
ROUND  
HINGED

EIGHT TIP SIZES  
FIVE STYLES

A WHOLE OF A LOT OF  
PEOPLE—EXACTING ONES,  
TOO—HAVE FOUND THAT  
SPEEDBALL INKS  
BRING PAY-OFF RESULTS

IN BLACK-WHITE & NINE LIVELY COLORS

SEND 6¢ IN STAMPS  
FOR SAMPLE CHARTS  
ON PEN LETTERING &  
LINOLEUM BLOCK PRINT-  
ING



**hunt** PEN  
CO.

CAMDEN 1,  
N. J.

THIS AD DRAWN & LETTERED WITH SPEEDBALL PENS USING SPEEDBALL INK



**HURRY! HURRY!**  
if you haven't  
ordered



let  
**DEVOE**

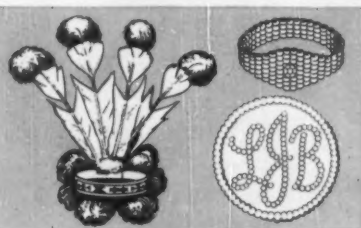
Help You With  
**THE BEST!**

- Show Card Tempera colors and sets
- School water color sets; tubes, pans
- Dry-Art colors, brushes, oil colors
- Devolac—The "name it—you can paint it" lacquer colors
- Soft pastels and Niagara pastel paper
- Enameled water color cups and palettes
- Charcoal and American made paper stumps
- Drawing pads, paper and boards
- Pencils, erasers, pens and ink
- Modeling clays and tools
- Block printing supplies

Send for catalog

**DEVOE Art Materials**  
**FIRST WITH SCHOOLS** SINCE 1754

Devoe & Reynolds Company, Inc., Louisville, Ky



### Whatever the craft

you are teaching: woodworking, model building, leather, metal, plastics, ceramics

**x-acto knives,  
tools & sets**

designed by craftsmen and precision-made for fine craftsmanship

**will help you  
do a better job**

by helping your students get better results and more creative satisfaction.

Explore Indiancrafts—send 25¢ for Beadcraft booklet. All the help you need to get started in this fascinating, colorful activity.

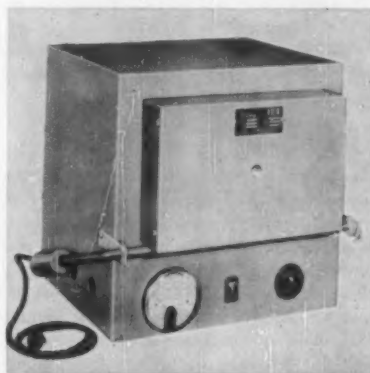
Complete X-acto 28-page catalog—Free

depl. J9



**x-acto® Inc.**  
48-41 Van Dam Street  
Long Island City 1, N. Y.

raphy, economics, education, geography, history and travel; housing, international and national law, philately, and philosophy, letters and sciences. They are written by representative authors of all the American Republics. This catalog is free for the asking. Write Pan-American Union, Publications and Distribution Division, Washington 6, D.C. and ask for Catalog of Pan-American Union Publications.



**New Enameling Kiln** L and L Manufacturing Company has recently introduced Model E 49 Enameling Kiln. It has such features as a pyrometer for visual temperature reading, and an input control switch which enables the operator to control the rate of speed of firing to the maximum point. The input control switch also makes it possible for the kiln to quickly recover temperature lost in opening and closing the counter-weighted door. Like all DYNAKILNS, this enameling kiln is equipped with DYNA-GLOW elements and porcelain element holders, which offer improved firing qualities, eliminate electrical shock hazards, and facilitate element replacement. The firing chamber measures 4 inches high by 8½ inches wide by 8¼ inches deep, and operates on 110 volts. The exteriors are first given an undercoating to prevent corrosion, and then heat resistant paint is applied. All cords and wire are "UL" approved, and each kiln is equipped with a pilot light. The quality firebrick inside are face-hardened to prevent flaking. For additional details, write: L and L Manufacturing Company, Chester, Pennsylvania.

**Ceramics Catalog** Those interested in ceramics will find good use for a catalog offered, without charge, by Tepping Studio, 3517 Riverside Drive, Dayton, Ohio. The catalog lists, illustrates and describes the complete line of high quality kilns, supplies, and accessories to fill your every need in ceramic work—for classes or individual hobbyist. In addition, Mr. Herbert Tepping, a qualified practicing ceramist, offers free advice on problems relating to ceramics. For your copy of the catalog, simply write Tepping Studio at the address above. Please use your school letterhead or give your position and school.

(Continued on page 40)

**Readin'  
Ritin'  
and  
Rithmetic**  
taught with a  
**FLO-MASTER®**  
twice as quick

• It's true, as thousands of teachers have discovered. If you want to produce more and better visual aids in half the time, get acquainted with the Flo-master and its magic FELT-Tip. It writes on anything—wood, cloth, leather—even on the blackboard. Broad lines or thin lines—with 4 sizes of interchangeable felt tips. Due to the Flo-master valve—an exclusive feature—the flow of ink is controlled by the pressure on the nib. Flo-master Inks—in 8 colors—are instant-drying, smudge-proof, waterproof, non-toxic. Why not free yourself from the drudgery and mess of working with paints and brushes—mixing, spilling, smearing, cleaning-up and storing! Available at stationers or school supply houses.

#### MORE THAN 100 USES IN SCHOOLS

—including • Flash Cards, Posters, Charts • Maps, Games, Decorations • Marking Athletic Equipment—Coat Hooks, Overshoes, etc. • Lining Blackboards • Making Calendars, Clocks.

\*The FLOW of ink is MASTERed or controlled by the pressure on the nib.



FREE! Flo-master School Bulletin illustrates scores of ways teachers are using the Flo-master in schoolroom instruction and activities. Write for your copy to:

**CUSHMAN & DENISON Mfg. Co.,**  
Dept. A-16  
153 W. 23rd St., N. Y. 11, N. Y.



# Esterbrook®

## DRAWing and

## LETtering

## PENS

## WILL

## DO

## THE

## JOB

## BETTER

## FASTER

## EASIER

20 DIFFERENT STYLES  
FOR COMPLETE VERSATILITY  
THE ESTERBROOK PEN COMPANY  
CAMDEN 1, NEW JERSEY



### ITEMS OF INTEREST

(Continued from page 39)

**Sculpture Film.** International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, Ill., announces the release of 16 mm. prints of "Uncommon Clay" (18 minutes), a new sculpture film intended for wide distribution to schools and general audiences. The film was produced by Thomas Craven, photographed by Frederic Bornat and contains a musical score by Michael Hoffman. It is an introduction to the work, studios and personality of six American sculptors. Prints of "Uncommon Clay" may be purchased from I. F. B.

**Material on Holland.** Spring with all its color and warmth means to some of us the fields of glorious tulips and picturesque windmills of the Netherlands. To help you develop art activities relating to Holland more completely and with authentic background material you are offered at no cost the following maps and other educational folders: "Holland's Windmills," "Holland Map," "Education in the Netherlands," "Dutch Neighbors in the Americas" and "Agriculture in the Netherlands." Write to the sponsor for free copies of this helpful material, The Netherlands Information Service, 10 Rockefeller Plaza, New York 20, N. Y.

**Many Children** tend to withdraw from people and situations that call upon them to talk at length, they stammer, fumble with words, and become embarrassed. "You Can Talk Better" tells why some children have trouble with their speech and what can be done about it. It shows how youngsters who express themselves freely and clearly are better equipped to meet and get along with people, make new friends easily, and do better school work. Written for boys and girls of upper elementary and junior high school age, this booklet gives many practical suggestions to help them learn to talk better at school, with friends, at home, and before an audience. The author, Charles Van Ripor is Director of the Speech Clinic at Western Michigan College. For your copy of "You Can Talk Better" send 40 cents to the publisher, Science Research Associates, 57 West Grand Avenue, Chicago 10, Illinois. Special quantity discounts.

**New Brush** Devco & Reynolds Co., Inc., Box 328, Louisville, Ky., has recently put on the market a new water-color brush, series 850, No. 20 University. It is a large brush of the type used for washes or rendering, and is a blend of sable with finest select ox hair. This gives it a sable tip, combining the advantages of red sable and ox hair. The brush is intended for students or those who require a better brush than the usual camel's-hair or sabeline brush, but do not need a pure sable brush of this size. Ask about this new brush from your dealer.

(Continued on page 42)

## METAL ENAMELING

Easy Processes  
and Techniques  
Illustrated

What to Use • What to Do  
24 page booklet  
"Amaco Metal Enameling"  
25c postpaid

AMERICAN ART CLAY CO.

4715 W. 16th St.

Indianapolis 24, Ind.



### Historical Prints

are only one form of  
School Art accomplishment with

## SPEEDBALL

### LINOLEUM CUTTERS

History, Booklets, School Calendars  
and Christmas Card Programs  
should be planned now!

Know the full benefits of good Block Printing Program. Send today for free lesson plans and order a stock of the familiar Speedball Lino Cutter Sets No. 1. Sold at all school supply houses.



C. HOWARD HUNT PEN CO. - CAMDEN 1, N. J.  
SPEEDBALL PENS, CUTTERS and PRODUCTS



brushes and ..

.. colors

.. for artists and designers



**USE HIGGINS  
DRAWING INKS**

with

## Artists' Fountain Pens

and Regular Fountain Pens  
with REMOVABLE NIBS



The BOBEN Artist's Fountain Pen



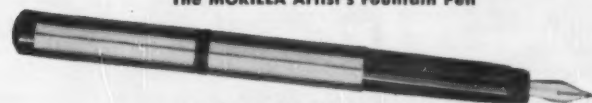
The Esterbrook Fountain Pen



Koh-I-Noor RAPIDOGRAPH Pen



The MORILLA Artist's Fountain Pen



The HIGGINS Artist's Fountain Pen

HIGGINS American Waterproof Drawing Inks work beautifully and flow freely with any Artist's Fountain Pen designed for use with drawing ink. Not everyone knows that HIGGINS Drawing Inks may be used safely and satisfactorily with regular fountain pens that have removable nibs such as the Esterbrook and Venus fountain pens.



The VENUS Pen with replaceable nib



When a fountain pen with removable nib becomes clogged with waterproofing solution, switch to a clean nib and keep on working. Then drop the clogged nib in a jar of HIGGINS pen cleaner to have it ready for the next change.

The basic  
art medium

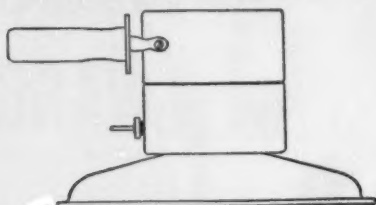
since  
1880



**HIGGINS INK CO, INC. BROOKLYN, NEW YORK**



## INEXPENSIVE KILN



### IDEAL FOR SCHOOL USE

Designed for the firing of enamels that have been applied to one side of a metal piece. Pieces up to 4 3/4" in diameter and 1 1/2" high may be fired in this kiln.

- Reaches enameling temperatures quickly.
- Sturdy and simple construction.
- Low cost trouble-free operation.



### FREE

### ENAMELING ON COPPER AND OTHER METALS

by Thomas E. Thompson

This illustrated 40-page book answers your questions about fascinating metal enameling . . . techniques, tools, and equipment, types of enameling, firing, finishing, etc.

### NOW AVAILABLE

#### Complete Range of Enamel Colors

Copper Trays, Sheet Copper, Circles and Squares

Many articles—enameled pins, belt buckles, buttons, ash trays, small bowls—can be made. Teachers find enameling a medium of expression with functional as well as creative qualities.

Write to **THOMAS C. THOMPSON CO.**  
1539 Deerfield Rd., Dept. S-9 Highland Park, Illinois

## SCHOOL LOOM



### 4 Harness — 20 inch — Sectional Beam — Jack Loom

Here is the ideal loom for school use — a small floor loom with every feature of our larger models. Priced at only \$90.00.

Write for free descriptive folder giving you information on our complete line of looms and accessories.

### THE W. H. WADE Loom Shop

15370 Herring St., Los Gatos, California

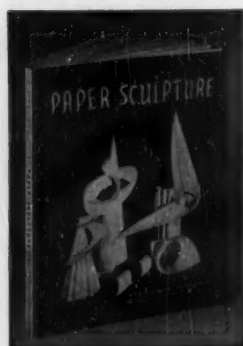
### — HAND WEAVERS

Order your Cotton,  
Linen and Wool  
Yarns from

*Lily*

A wide range of yarns and other weaving equipment is available direct from Manufacturer. Write for color samples & price lists today.

**LILY MILLS CO.**  
Shelby, North Carolina



### New . . . Original Ideas

## PAPER SCULPTURE

A Portfolio by M. Grace Johnston . . . **ARTS HIGH SCHOOL NEWARK, NEW JERSEY**

Have you tried the fascinating experience of taking a flat sheet of paper and making three-dimensional designs—modern designs that sparkle with originality?

For teaching the basic principles of space organization and design—for challenging the imagination and inventiveness of your students in design and composition, you will find a rich store of ideas in this new title. It also gives you methods and techniques for display design, window decoration, school plays and stagecraft, exhibits, fashion shows, and many other projects where paper and three-dimensional design add interest.

This portfolio contains 24 large sheets, size 17 x 11 inches—each covering a different phase of paper sculpture art.

HERE  
ARE THE  
SUBJECTS

Materials and Tools  
Basic Forms  
Shadow Folds  
Cut Surface Design and  
Abstract Shapes  
Decorative Leaves  
Scrolls and Ornaments  
Flower Forms  
Frames and Borders

Flower and Leaf Ornament  
Bird Shapes  
Girls' Heads—Side View  
Girl's Head with Hat  
Girl's Head with Flowered  
Hat  
Minikin and Manikin  
Cherubs and Drapery  
Musical Instruments

Masks of Comedy and  
Tragedy  
The American Eagle  
Dresden Clock and Wreath  
Standing Figure  
Christmas Angels  
A Symbolic Figure  
Experiments in Form  
Abstractions

On each of these large double-sized pages you will find a photograph of the finished product, a diagram showing how to cut, bend, score, fold and fasten the separate pieces to assemble the completed project, plus clearly-written directions and suggestions for making and using each piece.

Order copies today

**Price \$3.75**

### MAIL THIS COUPON TODAY!

#### The DAVIS PRESS, Inc., Publishers

149 Printers Building, Worcester 8, Massachusetts

Please send.....copies of PAPER SCULPTURE at \$3.75 per copy.

☐ Payment enclosed

☐ Send bill payable in 30 days

Name.....

Address.....

City.....

Zone.....

State.....

## ITEMS OF INTEREST

(Continued from page 40)

**Finger Painting** A colorful folder offered without charge, by Milton Bradley Co. gives you a great deal of help in the use of finger paints. It itemizes the basic materials and accessories for you, tells how to prepare for a finger painting activity, and gives pointers on the finger painting process to help make the activity more meaningful. In addition, the folder tells the effects you may expect by using various parts of your hand, fingers, and forearm. Also given are suggestions for blending colors to create unique and striking effects, as well as hints on adding colors as your composition progresses. There are also suggestions on how to finish your work to make it more permanent and useful.

Complete information is given about the characteristics of the high quality, nontoxic finger paint Milton Bradley offers especially for school use, the wide range of colors available, and other details—helpful in ordering.

For your free copy of this compact and helpful folder simply write Items of Interest Editor, 149 Printers Building, Worcester 8, Mass. and ask for the Milton Bradley finger painting folder. Before October 31, please.

**Picture File** Many of you are familiar with the helpful teaching aids booklets compiled and published by Bruce Miller, Superintendent of Schools, Riverside, California. His latest is titled "So You Want to Start a Picture File." In it Mr. Miller gives you many ideas and suggestions about picture files as teaching aids. The 28-page, 5 1/2 by 8 1/2-inch booklet is divided into four chapters, each covering a different phase of the picture file. Here are the chapter headings: "The Picture File: Its Worth in School and Home," "Sources of Picture File Materials," "Processing Pictures for the File," "Displaying Pictures." Whether you have a picture file, or plan one in the future, you will find this booklet a valuable source of information and guide in planning and collecting pictures.

For your copy, send 50 cents to Bruce Miller, Box 369, Riverside, California, and ask for a copy of "So You Want to Start a Picture File."

**New Airbrush** Paasche has designed a new airbrush called the V.Jr. Some of its features are rapid change of colors, easier operation for either right or left handers, and balance and precision for fine detail. Either a fine line or dot may be instantly produced, widening into an atomized fine spray.

Complete information and prices on the type V. Jr., as well as 16 other types in the full Paasche line, may be had on request for Catalog 1-53 to Paasche Airbrush Company, 1909 Diversey Parkway, Chicago 14, Ill.

(Continued on page 44)



**Insist on brushes  
made by  
M. GRUMBACHER  
INC.**

472 West 34th Street, New York 1, N. Y.

WATER COLOR BRUSHES • WASH BRUSHES  
EASEL BRUSHES • ENAMEL & ART BRUSHES  
POSTER BRUSHES • OIL PAINTING BRUSHES  
SHOW CARD & SINGLE STROKE LETTERERS  
STENCIL BRUSHES • PASTE BRUSHES

WRITE  
FOR FREE  
FOLDER  
ON  
SCHOOL  
BRUSHES



One of the most interesting books ever published about  
women's dresses and dress accessories . . .

## 100 Years of COSTUMES IN AMERICA

by Rose Netzorg Kerr Fashion Designer, Artist,  
Teacher, Author, Lecturer

80 pages filled with expertly drawn fashion design illustrations,  
and descriptive text, giving you a complete, authentic story of fashions  
in dress and dress accessories in the United States during the most  
colorful and exciting century in our history—1850-1950.

Your projects in these subjects will have new interest and enthusi-  
asm and your work of preparation is quicker—easier with this book to  
help—and it's a joy to read.

Period Costumes • Puppets • Plays • Mural Paintings  
Posters • Layouts • Window Displays • Television  
Correlation with American History and Literature

### SPECIAL FEATURES

- More than thirty full-page fashion design illustrations.
- Thirty-nine detailed sketches of accessories of the periods.
- Illustrations and text show fashion progression by ten-year periods.
- Delightfully written, expertly illustrated—the result of long and painstaking research.
- Information on how six different art media were used to render the illustrations.
- Many uses—fashion design and illustration, period puppet costumes, correlation with American history and literature, mural paintings, plays, commercial art, television.

80 PAGES Size 7½ x 10

Price **\$4.95**

### MAIL THIS COUPON TODAY!

**The Davis Press, Inc., PUBLISHERS**  
149 Printers Building, Worcester 8, Mass.

Please send \_\_\_\_\_ copies of **100 YEARS OF COSTUMES  
IN AMERICA** at \$4.95 each

☐ Payment enclosed ☐ Send bill payable in 30 days

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_



Announcing the new

**B & I Pottery Maker**



### POWER DRIVEN VARIABLE SPEED POTTER'S WHEEL

Here are professional features never before available at such a popular price. Versatile enough for the most advanced craftsman, yet simple enough for beginners' use. Precision built for smooth, long-lived performance. Compact, portable, mounts anywhere. Ideal for schools and home ceramic studios.

FEATURES NEVER BEFORE  
OFFERED AT SO LOW A PRICE **\$57.50**  
DESIGNED FOR SCHOOL USE

New variable speed reducer with adjustable foot controls provides speed range from 38 to 130 r.p.m. Other features include built-in water container, attached wedging wire, reversible 9-inch throwing head with recess for molding plaster bats. Order by mail now . . . or write for complete literature.

B & I Manufacturing Co., Dept. SA, Burlington, Wis.



## Economical TOP LOADING KILNS

Designed to save time and power, these Harrop ElectriKilns are ideal for hobbyist and teacher . . . fast-firing up to 2,000°F . . . heat-saving . . . low power input. 4 sizes Top Loaders, with capacities from 4,860 to 786 cu. in. Whatever your kiln requirements . . . Top Loader or Side Loader, bench or floor models . . . there's a Harrop ElectriKiln that will best suit your needs. WRITE FOR CATALOG.



## Harrop YOUR ONE RELIABLE SOURCE FOR EVERY CERAMIC NEED

### Complete Ceramic Supplies

COLORS and FINISHES: wide selection underglaze and overglaze colors, glazes, etc. SUPPLIES: clays, tools, plaster molds, etc.

Write us your problems • Be sure to request complete catalog

### Harrop Ceramic Service Co.

ElectriKiln Div., Dept. 5  
3470 E. 5TH AVE., COLUMBUS 3, OHIO



Geese and Moon

by Kosen

## FREE PRINT EXHIBIT

Treat your school to a cultural exhibition of rare handmade color wood-block prints. Landscapes, birds, and flower compositions. No charge or obligation. Generous commission. Limited number of exhibits available. Write for full details.

The Robert Lee Gallery  
Newtown, Conn.



NEW IDEAS! Send today for exciting catalog which shows new ways to make pottery, ceramics, jewelry, tiles. Also lists materials for modeling, sculpture, casting, and colors for china, glass, textile decoration. Teachers, please write on your school letterhead.

ETTL STUDIOS, INC., Studio 170  
Ettl Art Center - - - - - Glenville, Conn.

## CRAFTOOL

Manufacturers of a complete line of  
ELECTRIC VARIABLE SPEED  
POTTERS WHEELS  
TREADLE & KICK WHEELS  
BANDING & DECORATING WHEELS  
BALL MILLS  
GEM CUTTING MACHINES  
MODELING & TRIMMING TOOLS  
CERAMIC ACCESSORIES

Write for complete catalog.  
Crafttools, Inc. 401 Broadway, N.Y. 13, N.Y.

## ITEMS OF INTEREST

(Continued from page 42)

**Geographic Bulletins** Once again the National Geographic Society, through its educational department, offers you its series of school bulletins—a new issue for each week of the school year. Last year some 27,000 teachers and students received, through the bulletin, over 146 especially prepared geographic articles, illustrated with 200 superb photographs and maps. These Bulletins have been one of The Society's notable contributions to geographic education ever since 1919. A recently completed poll of teachers and school officials asking their opinions on the value of the Bulletins has brought an overwhelmingly enthusiastic response, proof that these weekly educational aids have lost none of their popularity.

A typical year of issues gives you vital information on such subjects as: countries of every continent, news highlights, areas of the world, such as cities, rivers, mountains, and islands; aviation, railroads, and other transportation subjects; industries and commodities in the news—illustrated with clarity and written especially for classroom use. Think of the many times you can use the National Geographic Bulletins! For example, they give you authentic reference material, plus many helpful ideas on a wide variety of places, people and things—at home and from many foreign countries. And for correlating art with such subjects as geography, language, and social science they offer a handy reference file ready to help you and your pupils.

The subscription year starts October 4, 1954 and continues for 30 weeks for a total cost of 75 cents; or \$1.00 for 40 weeks. We will gladly forward your subscription for you. Simply send your name, address, and payment (either cash or stamps) covering the number of bulletins you wish (30 or 40) to Items of Interest Editor, School Arts Magazine, 149 Printers Building, Worcester 8, Mass., and ask for a subscription to the National Geographic School Bulletin. Before October 31, please.

**Artcraft Catalog** A new catalog covering the complete line of craft supplies and equipment offered by Dwinell Craft Shop is yours for the asking. Many of the items offered will be of special interest to schools. For example, the catalog shows a complete range of leathers and lacing as well as leatherworking tools of all kinds. The pottery section describes and prices the kilns, glazes, clays and accessories you need for classroom work in ceramics. Other sections give the same wide range of coverage for China Painting, Block Printing, Art Supplies, Raffia, and other crafts, popular in schools. For your free copy of this new catalog, simply write Items of Interest Editor, School Arts Magazine, 149 Printers Building, Worcester 8, Mass. and ask for the Dwinell catalog No. 40. Before October 31, please.

## EVERYTHING YOU NEED



to get BETTER RESULTS  
and GREATER SATISFACTION  
teaching Arts and Crafts

Hammett's illustrated catalog lists and prices all the tools and supplies needed for making hundreds of useful and attractive articles in metal, wood, leather, pottery, reed, etc. Includes bookbinding, block printing, basketry, toy-making, looms and weaving.

J. L. HAMMETT CO.  
264 Main St. Cambridge, Mass.

SEND FOR YOUR FREE CATALOG TODAY!



MAKE GENUINE LEATHER BELTS -  
WALLETS - HANDBAGS, ETC.

### FOR FUN OR PROFIT

Crown has the largest selection of leathercraft accessories at lowest money-saving prices. Finest leathers, lacings, etc. for SCHOOLS.

"Craftool" Stamps.  
Prompt service.



FREE

CROWN LEATHER CO. CATALOG  
22 SPRUCE ST. Dept. 5 NEW YORK 38, N.Y.

## FREE PROJECTS!



Valuable PROJECT literature for classroom work in the Arts and Crafts is available to teachers and school administrators. This material covers a wide variety of subjects, such as: Ceramics, Ceramics Without A Kiln, How To Make Molds, Wirecraft, Felcraft, Woodcraft, Rusticraft, Planters, Patio Furniture, Metalcraft, Metal Etching, Glass Etching, Casting With Liquid Plastics, Waxcraft, How To Make Beautiful Jewelry, How To Imbed Biological Specimens, Liquid Marble, Gemcraft Without Tools, Plastic Putty, Parcellizing, Laminating and many other booklets. If you would like to receive any or all of this material free of charge, please write and be sure to mention name of school and subjects most interested in.

PLASTICAST COMPANY, Dept. 20  
P.O. Box 987 Palo Alto, Calif.



Get prompt service from one of the largest stocks of leather, lacing and accessories, in the country. Also, wood-ware, beadwork, metalwork, and a liad crafts. We specialize in complete service to schools. Send for big, free, 52-page catalog. Write Dept. SA-9.

SAX BROS., INC., 1111 N. 3rd St., Milwaukee 3, Wis.

24  
All-purpose  
ALPHACOLOR

BRILLIANT  
COLORS!  
PINT  
CONTAINER  
WITH HAND-  
MIX PAN.

DRY PIGMENT TEMPERA

- The Preferred Pigments for all School Arts.

SEND FOR MANUAL SA-19

WEBER COSTELLO COMPANY  
CHICAGO HEIGHTS, ILLINOIS



## Make ARTIFICIAL FLOWERS and COSTUME JEWELRY



### for FUN or PROFIT!

We offer America's most complete selection of materials for making artificial flowers and jewelry. This is a most fascinating hobby...and profitable too. Floral and jewelry articles are in great demand; sell for many times low cost of materials. Ideal for group and school projects. Special prices in larger quantities.

FREE Catalog! Just send name and address for your FREE copy of our newest catalog of flower and jewelry materials and supplies. Includes many original project ideas. Please mention if you are an instructor or group leader. Write today

**FLOWER MATERIALS CO.**, Dept. 2249  
229 S. Wabash Ave., Chicago 4, Ill.



## FREE CATALOG ART & CRAFT SUPPLIES

OVER 25 YEARS  
A Dependable source of Supply  
For ART and CRAFT Departments

May we serve you  
**DWINELL CRAFT SHOP**, Dept. SA954, Wheeling, W. Va.

### JEWELRY TEACHERS—CRAFTSMEN

#### SELECT YOUR OWN! PRECIOUS STONES

Finest collections available. Send on 30-day approval. Pay only for what you keep. Expertly cut and polished. Perfect for rings, brooches, pendants, earrings. AMETHYST, GARNET, TOPAZ, JADE, etc., in assortments or selected groups, cuts and sizes.

50 cents and up—SEND TODAY

**JOHN J. BARRY CO.**, Dept. A, 447 Book Bldg. Detroit 26, Mich.

### NEW BOOK { Creative Arts and Crafts for the Classroom

by Elsie Dorsey, Supv. of Art, Regina, Saskatchewan, Canada

An outstanding array of classroom artcraft activities for the grades. Fully illustrated. 88 Pages—Size 9x12—Price \$3.95 postpaid.

ORDER FROM **Creative Hands Bookshop**

72 Printers Bldg., Worcester 8, Mass.

LEATHERCRAFT • METALCRAFT • CERAMICS • BASKETRY • SMELTERCRAFT • CANDLEMAKING

**FREE 96-Page Catalog!**

**eastern handicraft**

—SUPPLY CO., INC.—

Everything for Creative Arts and Crafts. Thousands of Items—in Stock—Prompt Delivery.

151 Spring St., Room 69, N. Y. 12, N. Y.

BEADWORK • WOODCRAFT • ART SUPPLIES • STENCILING • WOOD SCULPTURE • BOOKS

## Look

at the informative  
ads in **SCHOOL ARTS**

## Read

what advertisers tell  
you about their  
products or services

## Remember

to specify and buy  
them for your work

# LETTERS

**Philosophy for the Teacher** Elbert W. Ryerson, director of art at Utica, New York, writes the following in response to teachers who say "They can't do it, low group you know," or "None have ability in this group, no point in trying much."

They can't do what? Hold a crayon and drag it across the paper—or they can't turn out adult masterpieces that take years of intelligent effort and hard study? Art is not only for the talented and the little gems we do get—often these are more accident than ability—are the by-product rather than the end results. Emotional and social adjustment are the big factors to be considered in estimating the worth of the art period. The slow groups probably need art more than the high ability groups. Where it is hard for a slow child to excel in academic study or high achievement in art, he can still get a measure of enjoyment from drawing, even a line or a spot of color can be admired—thereby giving him a measure of satisfaction and a sense of achievement impossible elsewhere. His work on display gains him social approval, which is the greatest motivating force in human nature. Tie this morale booster and motivating force in with his other studies and the academic work takes on new meaning, interest, and satisfaction.

Remember, the low ability child will probably be just as proud (or more proud) of his feeble attempt as the high ability child is of his superior production. If they can't learn facts, don't expect them to learn the intricacies of facts and intangibles in art. Rather help them enjoy it and they will absorb more than you expect. Be enthusiastic. Encourage and admire rather than criticize. Suggest rather than dictate. Accept their expressions and dwell on the good parts, not the poor, in each one. In this way they learn what is good, not just what is bad. They can think. However poor, don't stifle it. Develop it by allowing them to express themselves. You must accept their expressions if they are to have confidence in further thinking and expressions. Build on their own work. Put thoughts in their heads like priming a pump. Then keep the handle of encouragement working and the pail (display board) will soon be filled with the best water the well has to supply. One way to clean a well or spring is to keep pumping till the water comes clear. The art work, in like manner, will improve. Above all, do not judge children's work by adult standards, but enjoy their work with them.

There is much good sound philosophy in the above letter. It reminds us of a school art exhibit we attended in company with the teacher. She kept pointing out good qualities in each child's work as we passed it, and I could not help thinking that such enthusiasm on the part of the teacher must be a great encouragement to each child. Then there was the college instructor who used to tell us to always find something good to say about each child's work, even if it is the way he signs his name.

## BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Est. 1876. Professional training with diploma course in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing. Commercial Arts, Ceramics. Teacher Training Course. 8 Traveling Scholarships available. Unlimited contact with Museum collection through study and lectures. Catalog on request.

**EVENING SCHOOL** diploma course in Graphic Arts, Sculpture, Ceramics, Painting and special courses in Interior Design, T.V., Plastic and Photographic Design.

**RUSSELL T. SMITH, Head of School**

230 The Fenway

Boston, Mass.

### GET A DEGREE IN ART

**BOSTON UNIVERSITY** Coeducational College of Practical Arts and Letters. Courses leading to B.S., A.A.A. degrees, 2-4 year programs for high school graduates or college transfers. Major in Commercial Illustration, Fashion or Book Illustration, Art Teacher Training, Interior design. Individual guidance. Academic courses included. Catalog.

Write **DONALD L. OLIVER**, Director of Admissions  
705 Commonwealth Ave., Boston 15, Mass.

### Classroom Arts and Crafts FOR DESIGNING • DECORATING

*Colorful Crafts Catalog*—Listing many attractive items all ready for designing and decorating. Free to teachers—others 10c.

**O.P. CRAFT CO.**

SANDUSKY, OHIO.

write for your

## Free Folder

listing 100 Artcraft  
reference and teaching books - - - selected  
especially to help in your work. . . . .

Just ask for folder titled

**100 GOOD BOOKS ON ARTS AND CRAFTS**

### Creative Hands Bookshop

149 Printers Bldg.,

Worcester 8, Mass.



"... and I'll be interested in  
any of your future creations."



**your best buy in  
OILS...**

*because*

- professional in results
- moderate in price
- ideal for students

made in U.S.A. from formulae originated and perfected by the master blenders of the world renowned Rembrandt Artists' Colors...

**your trademark of quality**



Write for descriptive literature

**TALENS & SON, INC.**  
UNION, NEW JERSEY



**SERAMO**  
MODELING  
CLAY

Bakes in an Ordinary Oven  
YOUR ART CLASS can mold or model dishes, ash trays, vases, statuettes, figurines. Seramo bakes to a hard chip-resistant, crack-free pottery at just 250°. Used in hundreds of classrooms.

Write for free HANDBOOK  
"Seramo Modeling Clay."

**FAVOR, RUHL & CO., INC.**  
425 S. Wabash Ave. • Chicago 5, Illinois

## COLOR REPRODUCTIONS

of Fine Old and Modern Paintings, in large and small sizes, suitable for art education, schools and homes. Artistic framing. Educational discount. Lists free. Illustrated catalogs on view.

## COLOR SLIDES

Painting, all periods, all countries; Architecture, Applied Art, Design, Interiors, Ceramics, Exhibit Techniques, Art Education, New Directions in Three Dimensions. Samples on view; catalogs 35¢.

## SLIDE FILING CABINETS

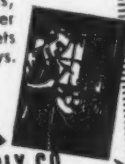
Carrying Cases: Request free Prospectus.

**Dr. Konrad Prothmann** Dept. 2  
7 Soper Avenue, BALDWIN, L.I., N.Y.

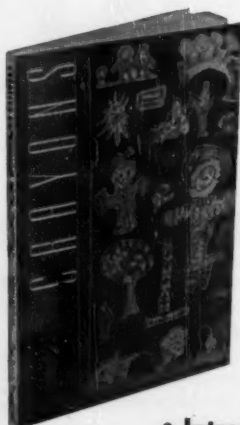
## CRAFT HEADQUARTERS for Amateur or Professional

Metalwork and jewelry-making tools and materials for teachers and craftsmen. Ask for folder on plain and fancy sterling silver beads for necklaces, bracelets, earrings and buttons. Pewter and copper available in sheets and circles for bowls and trays.

Illustrated catalog 5 is yours for 50 cents. Your money refunded on first \$3.00 order.



**METAL CRAFTS SUPPLY CO.**  
10 Thomas Street Providence, R.I.



## CREATIVE EXPRESSION WITH

*Crayons*

by Elise Reid Boylston  
formerly, Supervisor of Art  
Elementary Schools, Atlanta, Georgia

**At your fingertips—a Source for  
New, Stimulating Ideas Using Crayons**

### THIS BOOK HELPS YOU:

- Introduce art ideas to pupils
- Build and hold their interest
- Guide and encourage them in creative art work

A combination reference and instruction book for Teachers  
Primary through Junior High levels

You benefit from the long art teaching experience of the author in public schools. Ever mindful of the practical aspects of classroom art teaching, she presents the various methods of using crayons in a manner particularly appealing to teachers. Resist wash, crayon etching, crayon painting, crayon stencil, rubbed and transfer designs, and crayons in simple craft-work are only a few of the many stimulating suggestions this book brings you. Emphasis throughout is on developing creative leadership by teachers and on creative work by pupils.

The many illustrations give a cross section of crayon work by children at different age levels and stages of development. Fire trucks in action, animals, people, cartoons, drawings showing interpretation of music, designs, scenes from home and countryside, and drawings of the same subject showing progression through age levels. All these and many more helpful art teaching ideas this book brings are yours to use every day in your classes.

### Check these features

- Written by a teacher of long experience in classroom teaching of art.
- Illustrations and text give you basic ideas and methods for using crayons.
- Helps you develop creative leadership—and your pupils, creative work in art.
- Many illustrations of crayon drawings—at different grade levels.
- Written to give you ideas to use in your daily classes.

19 compact chapters, over 100 illustrations  
(6 in full color), 100 pages, size 7 x 10 inches.

**Order copies today \$3.95 postpaid**

**MAIL THIS COUPON TODAY!**

**THE DAVIS PRESS, INC., Publishers**  
149 Printers Bldg., Worcester 8, Massachusetts

Please send.....copies of CREATIVE EXPRESSION  
WITH CRAYONS at \$3.95 each.

☐ Payment enclosed ☐ Send bill payable in 30 days

Name.....

Address.....

City..... Zone..... State.....

## beginning teacher

# Creative time in the elementary school

*Although we are using the Beginning Teacher page for this guest editorial, it has a message of value for every teacher regardless of his experience. And, after all, aren't we all beginning teachers at the opening of a new school year?*

Creative time is a basic consideration in developing a creative art program in the elementary school. In art education in the elementary school there seems to be two types of time, academic time, so called, and creative time. Academic time is that time scheduled by the school for activities such as arithmetic from nine to nine-thirty, reading from nine thirty-five to ten, and so on. Creative time is that span of time which is determined by the desire of the child to create. Thus, the child might be thought of as working on creative time when he begins modeling with clay when he feels like so doing, and stopping when he is so inclined.

Creative activity in art has states of static and dynamic inertia. When there is no creative urge and no creative activity, it is difficult for a child to overcome a state of static psychological inertia. Once the child tastes the joy of modeling, a state of dynamic inertia will carry him along until the urge uses itself up. Academic time in elementary school art activities often works against creative activity, because it fails to reckon with static and dynamic inertia. At ten-thirty, let us say, under academic time, the child is supposed to overcome static inertia and become enthusiastic over modeling. After some time he may generate such art activity enthusiasm, but, by that time, under academic time, he must overcome the dynamic inertia he has just been induced to develop, and stop. At eleven-fifteen, even though he wants to go on with his sculpture, he must stop, and start all over again, say with social studies. This process can seriously frustrate the child.

Creative time can work with, rather than against, static and dynamic inertia in art activity. While it is true that the school cannot suddenly dispense with much necessary time scheduling, is it not possible to base time scheduling more and more on creative time and careful considerations of static and dynamic inertia in art activities? Do we allow enough free time for the child to be creative and so be himself? Only to the extent that the child is creative is the elementary school art program creative. The encouragement

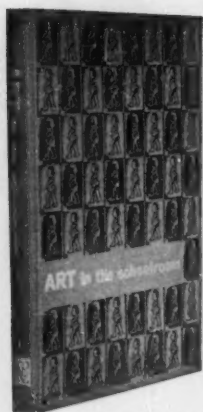
of creativity is the central reason for the existence of the elementary school art program. Can we have a creative art program without an adequate amount of creative time in the elementary school? Art teaching methods are not effective unless they reckon with creative time.

Dr. John Lembach is professor of art education, Art School, University of Denver, and active in professional activities.

CHICAGO PUBLIC SCHOOLS







## ART IN THE SCHOOLROOM

by Manfred L. Keiler,  
Prof. of Art Education,  
University of Nebraska

This book is written to give ideas and practical help to classroom teachers in elementary grades, who have little or no formal training in art education. You'll find the 120 tested art activities give you ideas for year-round use—group projects, ideas for holidays; suggestions for developing observation, imagination, and community experiences—all based on the child's experiences and contemporary art teaching methods

225 pages 50 children's drawings 120 lesson suggestions  
Circle No. 1 in the coupon \$4.00



## ART FOR YOUNG AMERICA

by Nicholas, Trilling,  
Lee & Stephen

Enlarged and revised edition of a widely used art teaching and reference book. Conforms with contemporary art education theory and practice. Organized along the accepted course plan for Junior High level.

Offers you a rich and varied art activities program, plus appreciation through skillful selection of paintings, sculpture and other art media—many in full color. Functional use of art knowledge is also included to help you in the application of art in daily living.

292 pages  
Circle No. 2 in the coupon \$3.20

## CREATIVE TEACHING IN ART

by Victor D'Amico,

Director of Education, Museum of Modern Art

Revised and enlarged edition. First published in 1942. A book to help students develop a creative concept of art education. Many and varied art activities are presented to help you develop personality growth in your pupils. Materials and suggested procedures at various levels are based on sound educational objectives. The many practical suggestions for art activities will be of lasting help and inspiration to you. 288 illustrations

Circle No. 3 in the coupon \$4.00



## CHILDREN ARE ARTISTS

by Daniel M.  
Mendelowitz,  
Prof. of Art and Education,  
Stanford University

Do you sometimes feel your pupils are not getting the most out of their art experiences? If so, this book will help you, because it tells in a lucid manner how teachers and parents may help children of various ages get more understanding and benefit from their

art experiences. It tells you what may be expected at various age levels, and how teachers may meet children's questions and problems without hampering their expression. More than sixty well-chosen illustrations of children's work cover the period from preschool age through adolescence.

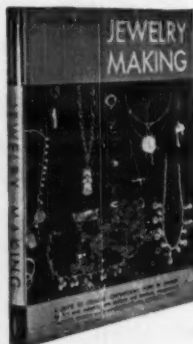
140 pages  
Circle No. 4 in the coupon \$3.00

# GOOD BOOKS

## To Help You in Artcraft Teaching

These books have been carefully selected to give you ideas and suggestions on a variety of artcraft subjects. Many other good books on these and allied subjects are also available. Just drop us a card if we can be of help in supplying other books of interest to you.

Creative Hands Bookshop, 149 Printers Building, Worcester 8, Massachusetts



## JEWELRY MAKING—as an Art Expression

by D. Kenneth Winebrenner,  
Prof. of Art, State College for Teachers, Buffalo, New York

For inspiring help in teaching and learning contemporary design—by doing—you'll find this book an invaluable aid. The emphasis is on creative, experimental design applied to jewelry making, and is planned for classes or individual uses. Its unique organization makes it useful at various age levels by both beginners and experienced craftsmen. Only a few simple tools and basic materials are needed. The book is completely illustrated. The 333 plates include illustrations of 1117 jewelry items, designs, or steps in processes. Hundreds of articles by leading contemporary craftsmen and work by students at various levels are featured.

180 pages  
Circle No. 5 in the coupon

\$5.00

## CERAMICS BOOK

by Herbert H. Sanders,

Prof. of Ceramic Art, San Jose State College

Classroom ceramics is easy with this book to help you. It gives you complete information on how to get started, what equipment you'll need, procedures to follow for various methods, and suggested shapes and pieces to make. Also includes more advanced techniques for the initiated craftsman. Scores of clear, informative photographs. Coverage of the entire, fascinating field by an outstanding authority of great artistic talent and skill in the classroom.

96 pages  
Circle No. 6 in the coupon

\$3.00



## CREATIVE ART AND CRAFTS

For the Classroom

by Elsie Dorsey,  
Supervisor of Art, Regina Public Schools, Saskatchewan, Canada

Written by a supervisor of art in the public schools of Canada, this new book offers help in developing a creative art program throughout the elementary school years. It suggests materials to use, how to start, how to progress, and what to expect at different age levels. A special feature is the great number and variety of illustrations of children's work—at various age levels. The fresh supply of artcraft ideas and suggestions this book brings you from "North of the border" will be a constant inspiration to you and your pupils throughout the school year.

88 pages  
Circle No. 7 in the coupon

\$3.95

### ORDER TODAY WITH THIS COUPON

Creative Hands Bookshop  
149 Printers Building  
Worcester 8, Massachusetts

Please send book (s) as indicated by the number (s) I have circled:

1 2 3 4 5 6 7

☐ Payment enclosed  
☐ Send bill payable in 30 days

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

☐ **SAVE POSTAGE.** Check here if you enclose payment and we pay postage. Prices subject to change.

*We are concerned about how we can best utilize the time of our elementary art supervisor. She has a full teaching schedule now. We question whether there might not be a better method, using her as a consultant and having the regular classroom teacher actually conduct the class. Is there written material on this that we can get? Vermont.*

The discussion of this problem by a teacher in Wisconsin in the April, 1954, issue of *School Arts* might offer some helpful suggestions for you. You see that many schools are considering this way of working because it is more in keeping with the expressed beliefs of art education. An art resource person wants to serve and assist rather than dictate or impose. She is obliged to teach, to help students and teachers to make progress and to recognize that they are. In the 1951 Yearbook of the National Art Education Association this consultant-teacher question was discussed at some length. You would be interested in reading the most recent study that has come to my attention. This study was made by a group of art education majors while they were doing their student teaching in Florida. You could write to Dr. Julia Schwartz, Arts Education Department, Florida State University, Tallahassee, Florida, to ask for a summary of this work done by her students.

*Is any permanent or decisive change made in a child's esthetic standards if he is exposed or subjected to the standards of his teacher? For example, is there pupil learning if the teacher selects the color combinations? Doesn't this have to be drawn from the student rather than imposed upon him to be effective? Wisconsin.*

You can find words of John Dewey, written in the early 1900's that say: "The child learns to do by doing." Can any learning take place without the learner making choices, and thinking sufficiently for himself to make decisions? Of course the ideas, felt or expressed by the popular teacher are infections. On the other hand, teacher requirements and restrictions may lead to negative learning for the pupil who would push aside authority.

Some teachers operate on the premise that telling is teaching. They feel time pressures so that they talk rapidly, to rush hurriedly along to cover much ground. The result—frustration for all concerned. Much careful planning on the part of the teacher is necessary before she can capably lead student discussion and thinking so that each student is challenged to decide and evaluate for himself. This might be summed up in saying that together, through teacher-pupil planning, standards are set, standards that the student understands and can accept. Have you read the 1954 ASCD Yearbook "Creating a Good Environment for Learning"?

## questions you ask

*Please recommend a good course of study for art in grades one through eight—something which each classroom teacher with very little art training can use to teach art in her own grade. South Dakota.*

Do you believe that there is one guide or course of study which could meet all the needs of all the teachers? May I suggest that instead of aiming to purchase any one guide for all of your teachers that you might be interested in examining many guides and selecting several different ones to have available for the teacher's use. You can have ready access to guides in your State Department of Education, State Library or the curriculum library of your State University. After you and a committee of your teachers have looked carefully and critically you might select those you agree are helpful and stimulating. For example, within this short list you will find a variety of approaches to art education. The manner of presentation varies: some are generously illustrated with pictures of children at work, or pictures of children's art expressions; some give classroom teachers description of children's art experiences, some give suggestions for collecting, organizing and using scrap materials.

"Creative Art"—Denver Public Schools, Denver, Colorado; "A Guide for the Improvement of the Teaching of Art in the Schools of Arizona"—Department of Public Instruction, Phoenix, Arizona; "Art for Iowa's Children"—Department of Public Instruction, Des Moines, Iowa; "Art Activities for Elementary Education in Montana"—Department of Public Instruction, Helena, Montana; "Art and the Child"—State Board of Education, Richmond, Virginia; "Course of Study in Art Education"—Department of Public Instruction, Harrisburg, Pennsylvania; "Free and Inexpensive Reference Material"—compiled by New Jersey Art Education Association for Eastern Arts Association, Eastern Arts Office, Kutztown, Pennsylvania.

Even with the acknowledged worth of these publications do you not feel that the printed word is a poor substitute for actual experience? Will the insecure teacher use a guide of any sort? Have you tried workshops? Teachers led by a capable consultant can work with art materials, discuss children and their needs, consider art expressions of children, experience evaluation of their own work and that of children, plan ways of organizing with pupils for art opportunities in the classroom. Adults also learn by doing.

Dr. Alice Baumgarner is director of art education, State of New Hampshire. Questions may be addressed to her at the State House, Concord, New Hampshire, or sent to the editor.



## Just Out! NEW COLOUR CUTS

Another outstanding book on color cutouts by Minnie McLeish. Excellent aid in teaching young children color, design and form. Shows how to tell stories with cutouts, using a dark "key" color and one other. Illustrates "warm" and "cool" colors . . . helps teach the relation of each. Progresses from simple cutouts to more elaborate esthetic designs. Stresses "things as a whole" . . . things within a given background in rhythmic relation to that and to each other. 56 pages. (Book No. 1 in coupon) . . . \$1.85

### ART FOR YOUNG AMERICA

Written on the Junior High School level, this textbook is superior for use in general art appreciation courses and is of value to all pupils, talented or not. A practical foundation for specialized courses. Well illustrated. By Nicholas et al. 302 pages. (Book No. 2 in coupon) . . . \$3.20

### SELF-EXPRESSION THROUGH ART

This excellent aid for instructors in teaching creative art covers such important factors as design, balance and rhythm, and correlating art with life. Tells how to carry out art programs and suggests activities for each month of the school year. By Elizabeth Harrison. (Book No. 3 in coupon) . . . \$4.00

### ART EDUCATION IN THE KINDERGARTEN

Based on an exhaustive survey, this book helps teachers to understand the normal stages of development in art and to interpret the various forms of expression which children adopt. Includes motivation and guidance of children in art. By C. D. and Margaret Gaitakell. (Book No. 4 in coupon) . . . \$1.50

### ART EDUCATION FOR SLOW LEARNERS

A definite aid for teachers in the use of art as an efficient educational medium for slow-learning children. Covers the artistic expressions of children of various levels of intelligence. Discusses art materials and techniques suitable to them. By C. D. and Margaret Gaitakell. (Book No. 5 in coupon) . . . \$1.75

### Announcing MAKING THINGS OF PLASTIC

A "gold mine" of ideas in plastic work! Complete coverage of this fascinating craft—shaping and filling, laminating in Plexiglas, cutting, molding, engraving, etc. Includes NEW 2-ply laminating process. Outstanding examples of craft work are selected from national award winners and commercial manufacturers. By Edwards. (Book No. 6 in coupon) . . . \$3.75

### New! MODELING FOR TERRACOTTAS

This book covers in a thorough yet simple, manner the modeling of clay as a means for the development and expression of a sense of form in older children and adults. Ample illustrated, it concisely covers the subject from "Clay as a Vehicle of Expression" to its preparation for the kiln and surface finishing. Contains excellent appendices including suggestions on teaching the subject in schools. By John Newick. 71 pages. (Book No. 7 in coupon) . . . \$1.50



### ART AND CRAFTS IN OUR SCHOOLS

Gaitakell (Book No. 8 in coupon) . . . \$1.75

### MEANINGFUL ART EDUCATION

Landis (Book No. 9 in coupon) . . . \$4.00

### MAKING COLOUR PRINTS

Newick (Book No. 10 in coupon) . . . \$4.00

**FREE**  
Examination

CHAS. A. BENNETT CO., Inc.  
1604 Duroc Bldg., Peoria, Ill.

Send book(s) encircled

1 2 3 4 5 6 7 8 9 10

☐ \$ enclosed. ☐ Send C.O.D. ☐ Send for exam.

Name .....

Address .....

City ..... State .....

# ADVERTISERS

SEPTEMBER 1954

## ART AND CRAFT INSTRUCTION

Boston Museum School	45
Boston University	48

## ART, DRAWING AND PAINTING

American Crayon Company	Cover IV
American Pencil Company	2
Binney & Smith, Inc.	Cover II
Milton Bradley Company	Cover III
Cushman & Denison Mfg. Co.	39
Delta Brush Mfg. Corp.	37
Devco & Reynolds Company, Inc.	39
Esterbrook Pen Company	40
General Pencil Company	37
M. Grumbacher	43
Higgins Ink Co., Inc.	41
C. Howard Hunt Pen Company	38, 40
Talens & Son, Inc.	46
Weber Costello Company	44
F. Weber Company	36
Winsor & Newton, Inc.	41

## BOOKS, FILMS AND PRINTS

Chas. A. Bennett Co.	50
The Davis Press, Inc.	42, 43, 46
Dennison	36
The Robert Lee Gallery	44
McKnight & McKnight	50
Dr. Konrad Prothman	46
Thomas Randolph Company	50

## CERAMICS, KILNS, POTTERY

American Art Clay Co.	40
B & I Mfg. Company	43
Craftools, Inc.	44
Etl Studios, Inc.	44
Harrop Ceramic Service Co.	44
L & L Manufacturing Co.	38
Pemco Corporation	2
Thomas C. Thompson Co.	42

## EQUIPMENT

Mutschler Brothers Co.	3
E. H. Sheldon Equipment Co.	4

## HANDICRAFT MATERIALS

Aerolite	45
John J. Barry Co.	45
Dwinnell Craft Shop	45
Eastern Handicraft Supply Co.	45
Favor, Ruhl & Company	46
Flower Materials Co.	45
J. L. Hammett Company	44
Lily Mills Co.	42
Metal Crafts Supply Company	46
Plasticast Company	44
The O-P Craft Company, Inc.	45
The W. H. Wade Loom Shop	42
X-acto, Inc.	39

## LEATHER, TOOLS AND SUPPLIES

Crown Leather Company	44
Sax Bros., Inc.	44

McKnight Publications

## WEAVING HANDCRAFTS

by Marthann Alexander

This book presents varied weaving techniques and understanding of yarns and cloth that youngsters or grown-ups can handle and enjoy. Shows how to make and use inexpensive equipment. For schools or individuals—includes how to make place mats, pot holders, belts, purses, rugs and many other items.

\$1.25

McKNIGHT & McKNIGHT

Dept. 280, Market and Center Sts., Bloomington, Ill.

By Grade Teachers! For Grade Pupils!

## THE DOING ART BOOKS

by Jessie Todd, University of Chicago and  
Ann Gale, Chicago Public Schools

A Four Book Series for Grades 1-8

Single sets 75¢ per book—The Teachers Manual \$1.00 each

Write for our General Catalog of Art Supplies

THOMAS RANDOLPH COMPANY, Champaign, Ill.



THE UNITED WAY



## Planning and Producing POSTERS

by JOHN deLEMONS

## Ideas for Every Occasion

School Dances, Games, Contests, Shows are only a few of the events in the busy school year that need posters to help promote and enliven the occasion. PLANNING AND PRODUCING POSTERS is an inspiring help to your pupils in turning out the right poster for these important events. Order copies today and welcome the challenging demand for ideas.

81 illustrations—11 chapters—60 pages, size 7 3/4 by 10 1/2 inches. 4th and revised edition.

Send \$3.75

## SCHOOL ARTS MAGAZINE

149 Printers Bldg., Worcester 8, Mass.

Please send my Poster Book today!

☐ Enclosed is \$3.75 ☐ Send Bill

Name .....

Address .....

City ..... State .....



## new teaching aids

**Sunset Leather Craft Book**, by Doris Aller, published by Lane Publishing Company, Menlo Park, California, 1952, price \$3.00. Excellent in format, and containing many large illustrations which attractively support the text, this book has much of value for the teacher and student of leather work. It includes clear information on various leather craft techniques, including cutting, skiving, joining edges, sewing, lacing, setting eyelets and rivets, setting snaps, tooling, stamping, burning, and related processes. A great deal of the book is devoted to specific directions for making projects, including billfolds, bags, belts, wastebaskets, cases, desk accessories, toys, gloves, sandals, portfolio covers, and so on. In each case there is much valuable information concerning particular problems peculiar to the activity. The creative individual, who will overlook the patterns and specific directions or regard them only as examples of how others have worked in leather, will find the book exceedingly worthwhile. Certainly the book is fresh in appearance and stimulating in the illustrations. Designs illustrated are generally of a contemporary nature and are well-chosen. The text is clear and well-arranged for easy reference. We are sorry to see on the jacket the invitation to trace the patterns "right out of the book." It is like finding a fly in a bowl of choice soup. Information and activities suggested are suitable for older children and adults.

**Dressing the Play**, by Norah Lambourne, published by Studio Publications, New York, 1954, price \$4.50. Sooner or later almost every art teacher gets involved in the production of school plays. Although the art teacher's area is usually in helping students design and construct stage sets, there are close relations with costume, and much of the information on costume would be valuable as background for stage design. Chapters five and six will be of particular interest to the art teacher, as they discuss the making of stage jewelry, masks, and other costume accessories often referred to the art classes. Included are the making of crowns and armour, which are often a challenge to the person with little experience. Uses for papier-mâché, paper pulp, stiffened felt, and common materials like cork, curtain rings and poultry rings are illustrated in excellent examples. The use of various colors, size, metallic paints, and dyes are also included. The British author has had considerable experience in costuming both professional and amateur plays and shares her findings in simple language. Various suggestions can be adapted by different age levels in the school.

**Advertising Layout**, by William Longyear, published by the Ronald Press, New York, 1954, price \$6.50. The chairman of Pratt Institute's department of advertising design directs his book primarily to art students about to enter advertising as a career, although it will be of interest to the professional designer. High school students considering a career in advertising art will find it helpful. Much of the large-size book is given over to excellent examples of work by leading designers, with appropriate explanatory captions. Each chapter includes much helpful information to support the fine illustrations. In many cases the various steps in the development of a layout are shown from the preliminary sketches. The chapters include: The Layout in Theory, The Layout in Practice, Attention Value and Emphasis in Layout, Magazine Layout, Newspaper Layout, Color in Layout, Direct Mail, Posters and Magazine Covers, Typography and Lettering, Art and Photography for the Advertisement, The Art Director and His Functions, and The Graphic Arts in Television. In today's world of specialization production involves close coordination between the layout man or visualizer, the art director, and the artists, photographers, engravers, and others who contribute to the final result. Mr. Longyear will be remembered by art teachers as being active for many years in the Eastern Arts Association. His book should receive wide use in the professional art schools.

**Fun with Beads**, by Joseph Leeming, published by J. B. Lippincott Company, New York, 1954, price \$3.00. This book is a thorough treatment of the possibilities in using various kinds of beads in many different ways, and the author successfully proves that bead work is not as limited as we are inclined to believe. This well-illustrated book contains much help and technical information which can challenge the creative person interested in this type of material as a medium for art activity. It includes chapters on: Types of Beads, Bead Weaving, Bead Embroidery, Tile Bead Table Mats and Coasters, Necklaces and Bracelets, Rings and Earrings, Handbags and Purses, Various Articles, Flowers, and All Kinds of Beads. The last chapter is devoted to Magazine Cover Beads, Sealing Wax Beads, Crepe-Paper Beads, Peanut Beads, Spool Beads, Rose-Petal Beads, Dowel-wood Beads, Macaroni Beads, Corn-kernel Beads, Cork Beads, and Acorn Beads. Suggested activities are suitable for various ages.

*Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 149 Printers Building, Worcester 8, Massachusetts.*

# Security for the Teacher

EDITORIAL

We have heard a great deal about security for the children, and rightly so, for there is nothing more essential to the social and educational growth of the child than his feeling of personal security. If he has a sense of belonging, of personal accomplishment, of being a real part in the scheme of things, his own confidence and happiness will be reflected in his personality development. He does not get this feeling of security if his own views and ideas are belittled, if he has little part in planning his activities, if he feels that others doubt his capacities and question the value of his contributions. There is still much to be said for the large farm families where each child had definite chores and responsibilities, and relatively little formal schooling, for each quickly found his own place in the family economy. The same advantages were true of the apprentice system. With the mechanization of the farm and the factory system children became less important economically, except as deductions for income taxes. The result has been that children now, more or less, go their own ways, spend their time at some form of entertainment, and are otherwise kept busy so they will keep out of their parents' hair.

Parents, generally, rejoice at the opening of another school term, for they now look to the school to provide constructive activities and time employment. In our day, the school must offer the child much of the opportunity to see his own seeds grow that was formerly inherent in the family-work social structure of yesterday. In an age of tension, disrupted families, and many employed mothers, we must give children an opportunity to develop in an atmosphere that is calm and steady. Whether it is desirable or not, the child's teacher is becoming more and more important, for it is increasingly her task to establish the child's climate for personality growth. In too many cases, the school may be the only real constructive influence which touches the child each day. As the role of the teacher becomes increasingly important, her own mental health and social well being should be of increasing concern to the citizens. We often say that children are our greatest asset, yet we cannot give children this feeling of security unless their teachers feel secure in their work. Security in the child cannot be separated from security in his teacher. Parents, citizens, and administrators should, therefore, support every effort which is directed at the teacher's well being.

She should, first of all, be accepted as a normal human being, able to live a normal life in the community, with even some of the normal frailties of the normal person. She should be well paid and secure in her job, with the right to

marry, and even the right to raise children of her own. She should have adequate retirement and pension privileges, but she should not have to be a slave to a pension system which keeps her working in one community or even in one state long after she would rather do something else or transfer to another community. We are not arguing that all teachers should be a part of the present social security system, although this may be better than the pension system provided in some localities. We do believe that the particular needs of the teacher warrant considerable study to see whether some variation of social security may offer all of the advantages of the present pension systems plus other advantages teachers do not have. Whether on a national basis, or through cooperative arrangements between states, teachers should be able to move from one state to another without losing their retirement rights. Occasionally a teacher continues in the profession long after her period of usefulness is over. It would be better for all concerned if she were able to go into some other kind of work without losing her retirement rights. By the same token, there are doubtless many properly prepared and capable persons who would like to transfer into teaching at a later period in life, but the complications of our retirement system prevent this.

We should have in the teaching profession only those who are thoroughly capable, socially alert, and of the proper mental disposition for their work. It should be easy to move into teaching and to move out of teaching without being bound to a pension system which keeps individuals in one kind of work when they would be happier in another. Of course, in the final analysis, the teacher's feeling of security comes largely from the positive knowledge that her work is worthwhile. Administrators and public can do a better job of letting the teacher know that her efforts are appreciated. Like mother, she should not be taken for granted. But, like mother, she will probably have to continue to derive her greatest satisfaction from the inward knowledge that her work is important to the individual child and essential to the good life in a good world. There is no security that is greater than the knowledge that one is doing the right thing. The teacher who develops a wholesome way of looking at her work is secure in her philosophy, and has assurance and confidence which persists in spite of physical problems. School Arts will try to help support her philosophy this coming year.

*D. Kenneth Winebrenner*

# MEET A BETTER CRAYON



## DRAWN WITH CRAYRITE CRAYONS

These blend easily, beautifully, to desired shades. The colors are uniformly true, intense and brilliant from end to end of each stick. In Crayrite, only the finest wax and pigments are skillfully combined to form crayons of marked superiority.



## DRAWN WITH ORDINARY CRAYONS

These are often too hard or too soft for blending. Less carefully made, they give weaker colors which may vary as the crayon wears down. Flaking and piling are common and spoil the appearance of the most carefully drawn pictures.

## WE INVITE YOU TO COMPARE

Because CRAYRITE Crayons are the finest ever to bear our name, we invite you to make these comparisons with the crayons you now use. Then compare for:

**COLOR . . .** CRAYRITE colors are bright and true.

**FLAKING . . .** CRAYRITE waxes are skillfully blended to prevent flaking.

**PILING . . .** High quality materials are properly compounded to reduce piling.

**STREAKING . . .** CRAYRITE Crayons are uniformly free from grit and other impurities.

**STRENGTH . . .** CRAYRITE Crayons are stronger and have greater resistance to heat.



Crayrite Crayons—  
Professional Quality  
at No Extra Cost.  
In boxes of 8, 16  
and 24 colors.



**MILTON BRADLEY  
COMPANY**

SPRINGFIELD 2, MASS.

Boston • Philadelphia • Chicago

**MILTON BRADLEY COMPANY, Dept. SC-47  
Springfield 2, Mass.**

Please send me, without charge, the colorful and informative Crayrite Crayon circular, "Getting the Most Out of Crayons."

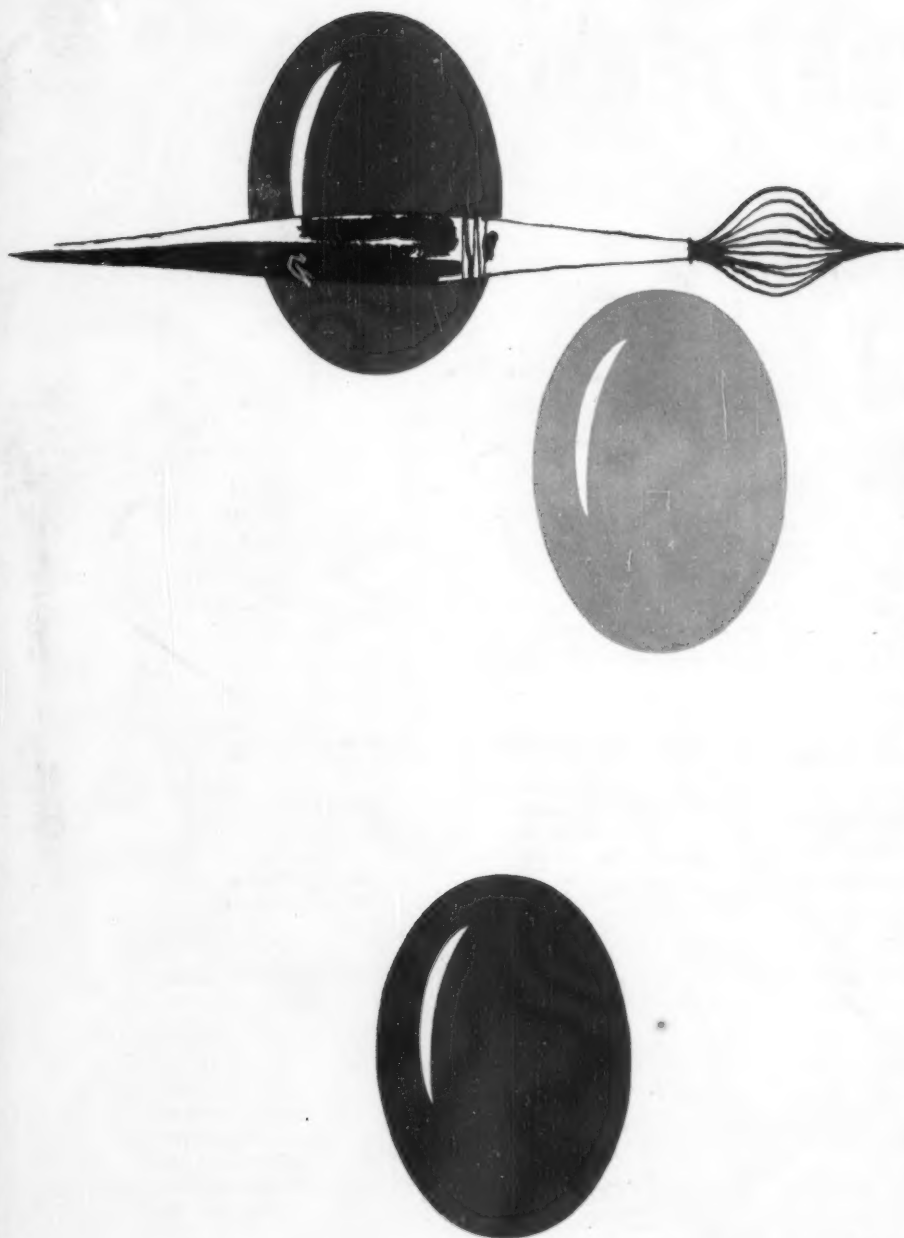
Name.....

Name of School.....

City & Zone.....County.....State.....

I teach.....Grade.....





# **FIRST and still the FINEST**

Crisp and clean, PRANG water colors respond quicker to creative imagination . . . From school to skill they're perfect for stimulating youthful talent, and capturing the creative charm of nature's wonders . . . A variety of assorted sets make PRANG water colors the ideal school art medium.

*Write for Free Water Color Idea Folder*

**a** THE AMERICAN CRAYON COMPANY  
SANDUSKY OHIO NEW YORK

